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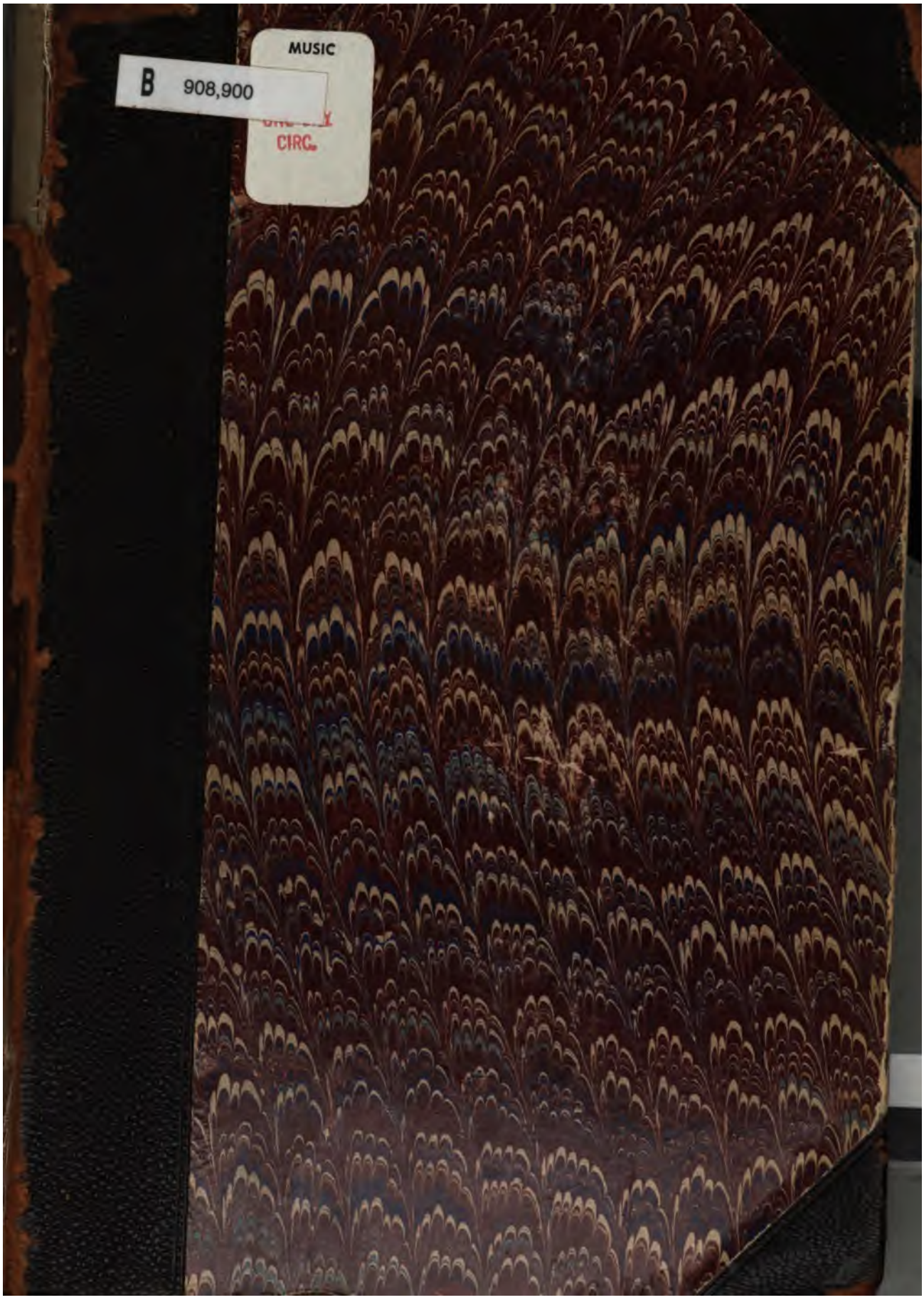
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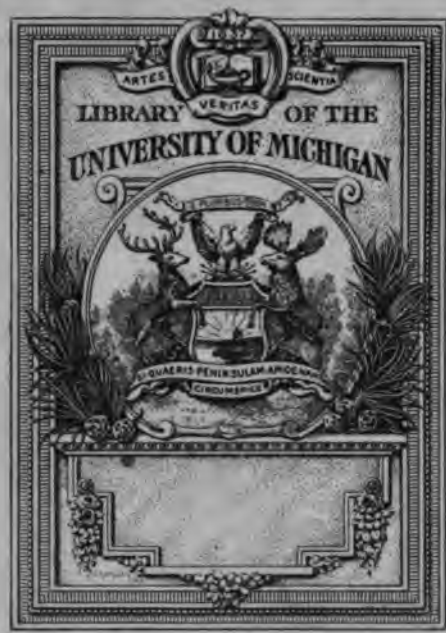
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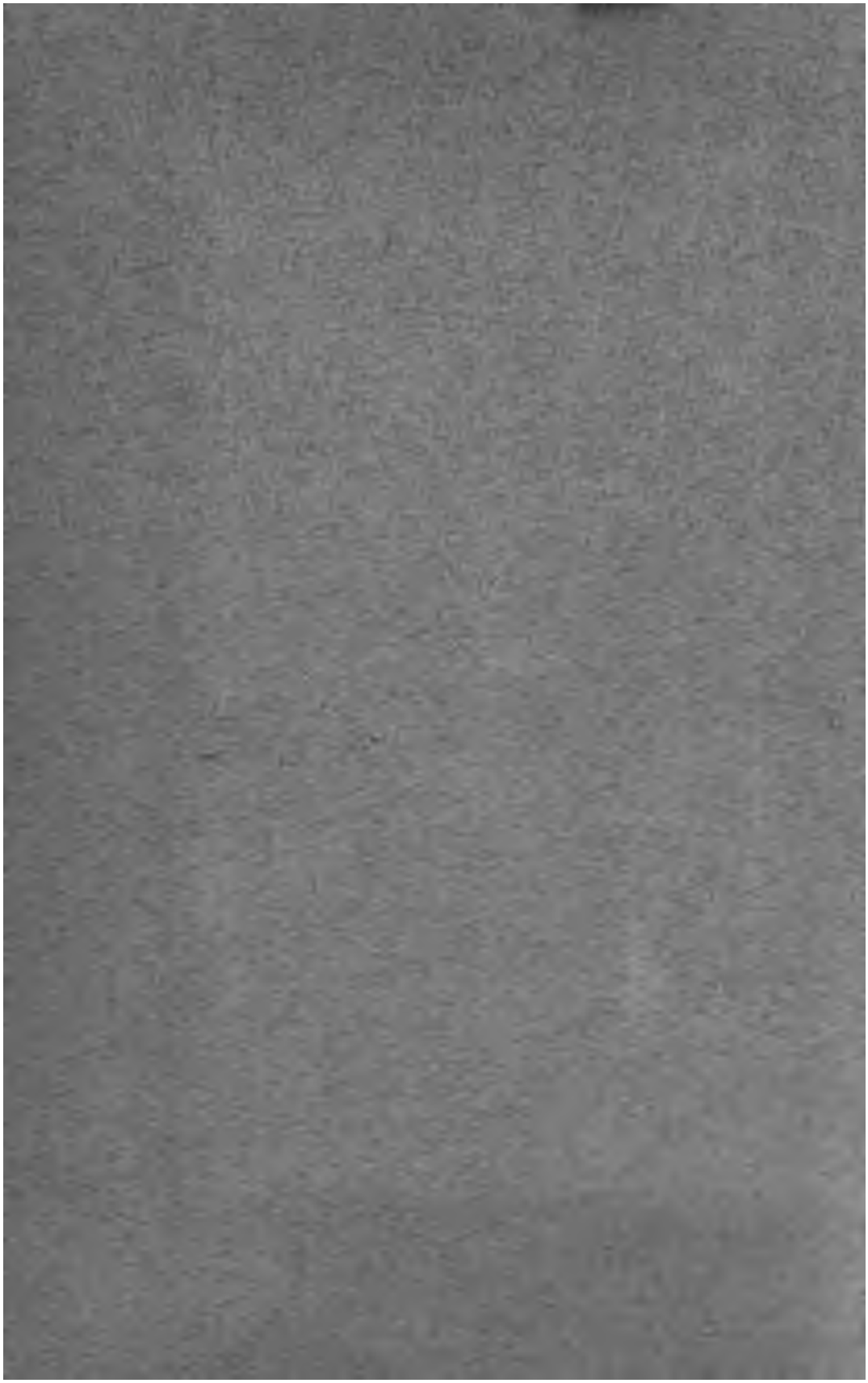

# MUSIC.

**A Monthly Magazine.**

DEVOTED TO THE ART, SCIENCE, TECHNIC AND LITERATURE OF MUSIC.

W. S. B. MATHEWS, EDITOR.
BLANCHE DINGLEY, MANAGER.

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# INDEX TO VOLUME XX.


A Few Thoughts on Musical Singing, Margaret Paige Goodell ..... 437
An Elastic Teaching Repertory, F. B. Arndt..... 419
Art of Accompanying, The, B. Guckenberger..... 85
Brass Band as a Social Factor..... 242
Ben Hur, Music of, Elizabeth Reynolds..... 317
Conservatory Buildings, Oberlin..... 12

EDITORIAL BRIC-A-BRAC.—W. S. B. Mathews:
- Apollo Club Concert..... 32
- Best Piece of Music..... 338
- Berlioz's Te Deum..... 34
- Choral Contest, Points for Judgment..... 249
- Dingley's Miss, Work with Teachers..... 253
- Defects in Current Teaching..... 254
- Godowsky-Chopin Arrangements..... 108
- Graduation in Music..... 184
- Grace Notes, Right Performance of..... 251
- Lachmund, Ernest, Compositions..... 34
- Missionary Work of Teachers in Small Place..... 35
- Munich Theater ..... 343
- Music Students' Clubs..... 106
- Organ at Salt Lake City..... 184
- Organ for Pittsburg..... 36
- Public School Music, Work for ..... 184
- Public School Music, Lack of Commanding Personality.... 248
- Proper Preparation for Piano Teachers..... 342
- Parsifal Compared with Other Wagner Operas..... 343
- Spiering Orchestral Concerts..... 105
- Self-Playing Instruments, Popularity of..... 186
- Taylor, Coleridge, Hiawatha's Wedding Feast..... 33
- The Laurel Song Book..... 422
- Thomas, Theodore, and Other Conductors..... 338
- Watson, Regina, Compositions..... 34

Educational Value of Piano Study, Clare Osborne Reed..... 329
Faust in Music, Ernest Newman..... 209
Gifford, Electa, Soprano, Egbert Swayne..... 3

FRONTISPIECE:
- Eames, Emma, at the Piano, July 1901.
- Gifford, Electa, May, 1901.
- Hoffman, Emil, August-September, 1901.

Munich Theater, October, 1901.
Sinding, Christian, November, 1901.
Thomas, Theodore, June, 1901.
Kimball Hall, Teachers and Studios..... 233
Munich Theater, Opening of, Emil Hoffman..... 289
Music in the Insect World, Alberts of Godesberg..... 179
Musical Esthetics, A Contribution to, Egbert Swayne..... 149
NOTEWORTHY PERSONALITIES:
Dr. Goetschius ..... 245
J. J. Hattsteadt..... 247
Leonard, Marshall..... 246
Place, Miss Helen..... 129
Powell, Miss Maud..... 127
Old and Young Musics, Vincent D'Indy..... 22
Octave Playing, by the Grace of God, Mary Wood Chase..... 327
Program Music, E. B. Hill.....26, 76, 161, 225, 391
PUBLIC SCHOOL MUSIC:
Beginnings in Music, Robert Foresman..... 259
Beloit (Wis.) Schools, Music in, Amy Peavey..... 270
Care of the Child Voice, Corinne I. Cone..... 196
Care of Child Voice..... 360
Cleveland, West, High School Orchestra..... 125
Castle Square Acrostic..... 45
Ends to be Sought in Public School Music..... 38
"How" in Recitation, Grace Howard..... 354
Imitation in Music Teaching, Helen Place..... 38
Lafayette (Ind.) School Music..... 351
Manitoba School Music, J. H. J. Minichen..... 267
Leading Personality Needed in Public School Music..... 350
Place of Music in 20th Century Education, Frances Clark... 48
Mississippi Music, India Flynt..... 123
Rochester Music..... 275
Rural School Music, S. W. Mountz..... 201
Singing at Sight: What It Is and What It Is Not. W. S. B. Mathews ..... 443
Supervisor in Her Relation to the Grade Teacher, Alice Inskeep ..... 46
St. Joseph (Mo.) Music, Hannah M. Cundiff..... 115
Suggestions, Willard Patten..... 121
Summer Schools ..... 273
Reminiscences of the Season, Amy Fay..... 71
Sinding, Christian, and His Works, Mary Wood Chase..... 371
Strauss, Richard, and His Enoch Arden, Max Heinrich..... 396
Student Days, Leaves of, Gene..... 173
Sympathetic Resonances of the Pianoforte, W. S. B. Mathews.... 17
Thayer, The Beethoven Biographer, Amy M. Graham..... 143
Thomas, Theodore.....96, 167

THINGS HERE AND THERE:

Archer, Frederic, on Music in France..... 59
Castle Square Opera Co., in Chicago..... 135
Charity Concert..... 137
College Concert..... 450
Gounod Reminiscences..... 137
Heinrich, Max and Julia, Ballad Program..... 136
Dubuque May Festival..... 131
Illinois Music Teachers' Association..... 202
London Letter, Horace Ellis..... 276
Moscow Festivities..... 205
Schumann Monument at Zwickau..... 206
Sir John Stainer, Death of..... 59
The Maine Festival..... 448
The Opening Concert..... 448
Violin Recitals, by Theodore Spiering..... 52
West Virginia University Music..... 60
Wieck, Frederic, Recollections of, Lina Kleine..... 230
Women's Amateur Musical Clubs, Mrs. Rose Fay Thomas.. 90
Vacation Tour, Notes of, Prof. P. C. Lutkin..... 296

## INDEX BY AUTHORS. VOLUME XX.


Arndt, F. B., An Elastic Teaching Repertory..... 419
Archer, Frederic, Music in France..... 59
Chase, Mary Wood, Octave Playing by the Grace of God..... 327
Sinding, Christian, and His Works..... 371
Cone, Corinne I., Care of Children's Voices..... 196
Clark, Frances M., Place of Music in 20th Century Education.... 48
Cundiff, Hannah M., Music in St. Joseph, Mo..... 115
Ellis, Horace, London Letter..... 276
Fay, Amy, Reminiscences of the Season..... 71
Flynt, India, Mississippi Music..... 123
Foresman, Robert, Beginnings in Music..... 259
Gene, Leaves of Student Days..... 173
Godesberg, Albert of, Music in the Insect World..... 179
Guckenberger, Prof. B., Art of Accompanying..... 85
Graham, Amy M., Thayer, the Beethoven Biographer..... 143
Heinrich, Max, Richard Strauss and His Enoch Arden..... 396
Hill, E. B., Rise of Program Music.....26, 76, 161, 225 391
Hoffman, Emil, Opening of the Prince Regent Theater, Munich... 289
Howard, Grace, The "How" in Recitation..... 354
Inskeep, Alice, Supervisor in Her Relation to the Grade Teacher.. 46
D'Indy, Vincent, Old and Young "Musics"..... 22
Lutkin, Prof. P. C., Notes of a Vacation Tour..... 296
Kleine, Lina, Recollections of Frederick Wieck..... 230
Margaret Paige Goodell, A Few Thoughts on Musical Singing.... 437
Mathews, W. S. B., Editorial Bric-a-Brac.....32, 105, 184, 248, 338
Singing at Sight: What It Is and What It Is Not..... 443
Sympathetic Resonance of the Pianoforte..... 17
Minichen, J. H. J., Music in Manitoba..... 267
Mountz, S. W., Rural School Music..... 201
Newman, Ernest, Faust in Music..... 209
Peavey, Amy, Music in Beloit, Wis..... 270
Place, Miss Helen, Imitation in Music Teaching..... 38
Patten, Willard, Three Suggestions..... 121
Reynolds, Elizabeth, Music of Ben Hur..... 317
Reed, Clare Osborne, Educational Value of Piano Study..... 329
Root, Fred W., A Lesson Upon Schubert's "Ave Maria"..... 403
Swayne, Egbert, Electa Gifford..... 3
Musical Esthetics..... 149
Thomas, Mrs. Rose Fay, Women's Amateur Musical Clubs..... 90

MISS ELECTA GIFFORD.

# MUSIC.

## MAY, 1901.

## ELECTA GIFFORD, SOPRANO.

Among the prominent younger singers the name of Electa Gifford attracts more and more attention. This energetic young Chicago girl had the usual history of ambitious singers. Coming to the city from Toledo, Ohio, she entered for lessons with that capable woman, Mrs. Sara Hershey Eddy, and with her remained several years. Mrs. Eddy was much attracted by this refined and pleasing voice, and so very soon obtained for the singer an important choir position. From this she naturally grew into concert singing, at first in Chicago then in a larger and larger circle.

After Mrs. Eddy's departure for residence in Paris, Miss Gifford studied a year with that experienced and artistic master, Mr. A. D. Duvivier. Very soon, however, the charm and mystery of European study asserted its force, as wider opportunities and ambitions opened, and Miss Gifford went to Paris, becoming at first pupil of that famous teacher of light sopranos, Mme. Mathilde Marchesi. With her she remained comparatively a short time, going next to the favorite teacher of Mme. Emma Eames, Mme. Piciotti. Still later she remained quite a long time under the instruction of that eminent and most accomplished master, M. Duvernoy, of the conservatoire, adding yet farther lessons from Fidele Kozning of the grand opera. Meanwhile she studied French diction with Bertini, of the Opera Comique.

I am full of admiration for the works these American students do when they go to Paris to study singing. To begin, what they are after is not simply to learn how to sing, but specifically to be able to sing in the French language for French people, the most sensitive in the world regarding the correct accentuation of their mother tongue. To fill this arduous undertaking

the American girl starts without even the childish knack of languages which the children of the upper classes in Europe often enjoy. The European countries are small and near to-

MISS GIFFORD AS ROSINA.

gether. Servants go freely from one to the other. Every well brought up German learns something of other languages than his own, and the upper classes in France do the same. But the American girl, from a country containing a larger percentage

of foreign-born inhabitants than any European country, comes also from a singularly monolingual country—the American ignoring all languages but English.

Moreover, our American girl is by no such means a natural

MISS GIFFORD AS MARGUERITA.

atcress as a French woman of like talent and degree. Her experiences have generally been those of the church singer, and if she has gone beyond that degree it is only to the concert stage before lyceum audiences. She therefore has everything to learn,

and resolutely does she apply herself. Accordingly she undertakes three or more lessons in the French language weekly. This is for fluent speaking. Then she takes lessons in what they call "diction"—which is the art of speaking with distinction, both as to accent and choice of words, and the correct delivery of significant lines. Besides this she has lessons in acting, and in all the generally neglected graces, such as dancing, deportment, walking and the usuages of the polite world in the insignificant but weighty matters of entering a room, remaining at ease, leaving, and the thousand little details which work together to make up "good form."

More serious than studies of this kind are those in repertory. If her voice was already well placed when she came to Europe, a circumstance by no means universal even with singers of considerable experience in America, she continues her lessons with the singing teacher, studying the technical manner of singing the arias best adapted for bringing out her voice; or the arias belonging to her first role. Meanwhile, she starts with a second teacher upon the very important work of learning an entire operatic part—all the songs, recitatives, ensemble pieces—learning them exactly so as to sing them in proper tempo and style with independence and freedom. This part of her education is the work of a professor (or repetitor) generally connected with the opera—a practical pianist acquainted with the operas of the repertory in all their minutiae. Thus her time is filled with work of a most absorbing and varied character.

When the role is learned as music, it becomes the special subject of the teacher of acting, who instructs her in the "business" of the part; when to come in, at which entrance, where to stand, towards whom to look, what gestures to make at the critical moments of the piece, when to cross over so that all the actors occupy different positions relatively to the audience; when and how to faint, how to die, and so on—every least detail, down to dropping a handkerchief, being elaborated according to traditions said to have been derived from such or such an eminent actress, who happened to play the part before it had become petrified in "tradition." That singer really acted it, and in a true sense "created" it; but all the later ones follow her motions and business as well as they can. The less important a given gesture or incident is the more tradition insists upon it—even although its

MISS GIFFORD AS OPHELIA.

first usage might have been due to chance pure and simple—like the stumble which the late Mr. Sothern made in his first Dundreary night, which having excited a laugh became a stereotyped part of the role.

As soon as one role is completed another is taken up. The performance is expected to combine the good work of all these different kinds of masters, so that finally the spoken accent is pure, the manner easy and free from gaucherie, and the entire role practically lived by the student.

Miss Gifford applied herself so well with her studies that by the time she had been in Paris a couple of years her French began to be nice and her beautiful voice became in demand for drawing room singing. She went on with all her works just the same. At length she had acquired the high soprano role in twenty operas, all in French. Following is the list: Marguerite, in "Faust;" Juliete, in Gounod's "Romeo and Juliet;" Ophelie, in "Hamlet;" Queen, in the "Huguenots;" Mathilde, in "William Tell;" Eudoxie, in "La Juive;" Gilda, in "Rigoletto;" Inez, in "L'Africaine;" Nedda, in "Pagliacci;" Manon, in "Manon;" Lakme, in "Lakme;" Lucia, in "Lucia de Lammermoor;" Violetta, in "La Traviata;" Michaela, in "Carmen;" Philine and Mignon, in "Mignon;" Rosina, in "Barbier de Sevilla;" Baucis, in "Philemon et Baucis;" Martha, in "Martha;" Sulamith, in "La Reine de Saba;" Gretel, in "Hansel and Gretel;" Mimi, in "La Vie de Boheme;" Queen of Night, in Mozart's "Enchanted Flute."

Then a new and agreeable incident happened. She received an offer from the opera at Amsterdam, and there she sang for an entire season. The opera in Amsterdam is commonly given in Dutch, but occasionally in French. For the performances in Dutch Miss Gifford had to enter upon an entirely new course of training, for she knew not a word of this language, a sort of old fashioned Frankish language, more like the German of a thousand years ago than that of today. In this way she relearned eight of her principal roles.

It is pleasant to record the success which greeted her. The beautiful quality of her high voice and the perfect training, gave her a position of distinction, for good voices are very rare in Europe. The notices are clear upon this point. She also sang in other Holland cities and a little in Belgium. Then

an offer was received for the French opera in New Orleans, where her success was also of a distinguished character, but the engagement was terminated prematurely by the change of inten-

ELECTA GIFFORD.

tion on the part of the manager, a tour of Cuba having been substituted for a tour in the north stipulated in her contract.

There is something at once proud and pathetic in the situation of a singer of this character in America at this moment. Proud, because her preparation has fully succeeded, and her capacity for

distinguished work has been demonstrated in the only place it can be fully established, namely before the footlights among strangers.

Pathetic, because after all these years of preparation she comes back to America to sing in concerts and recitals, where indeed her experience will stand her in good stead, but where many of the finer graces of her art will not come to do their full work before the public. What we lack is opera in our own language in every small city. With this a singer like Miss Gifford would find her days full of demands and besides making a career for herself she would do for her countrymen a very important and honorable work in familiarizing them with the new operas.

Fortunately Miss Gifford is as good a concert singer and in oratorio as in opera, and this field is open to her.

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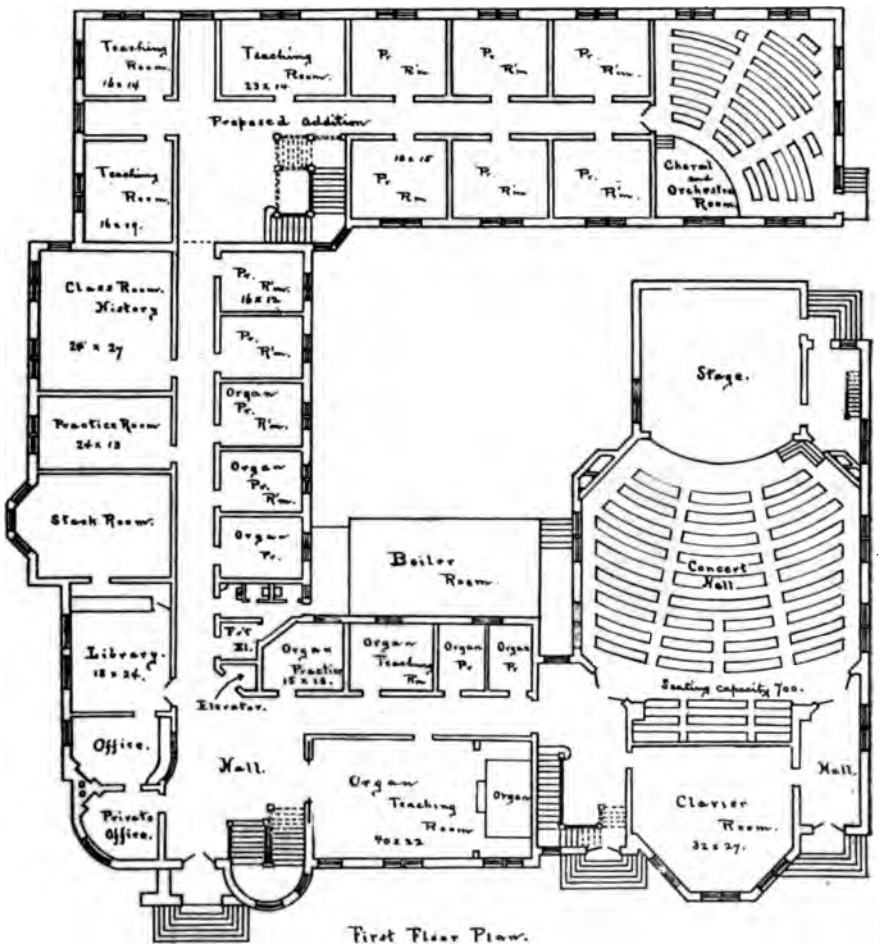
# COMMODIOUS CONSERVATORY BUILDINGS.

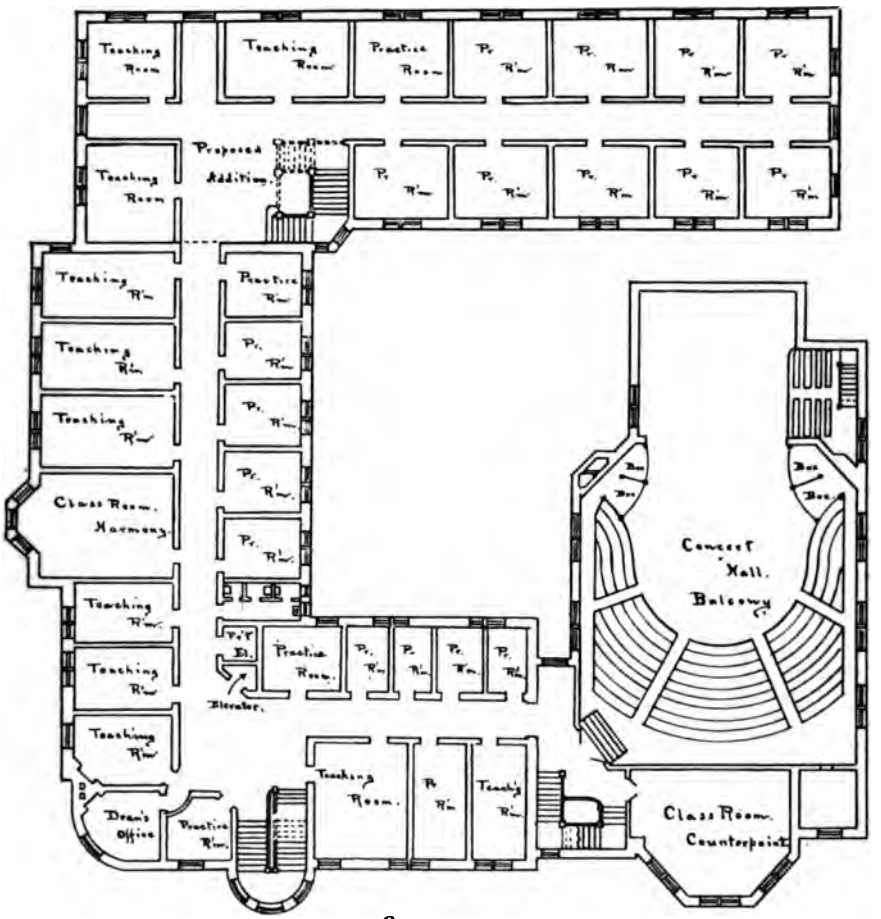
It is an encouraging sign of the better estimation in which music is held that inquiries are frequent as to the best plan for




Oberlin Conservatory of Music.

conservatory or music school building, to cost moderate amounts, such as twenty or thirty thousand dollars. Several of the large

schools have buildings of this range, but the promised information concerning them has not reached this office. At Evanston, for instance, there is a small but convenient building for the music school. It cost about the smaller of the two prices mentioned above. It contains a small concert hall and organ above,



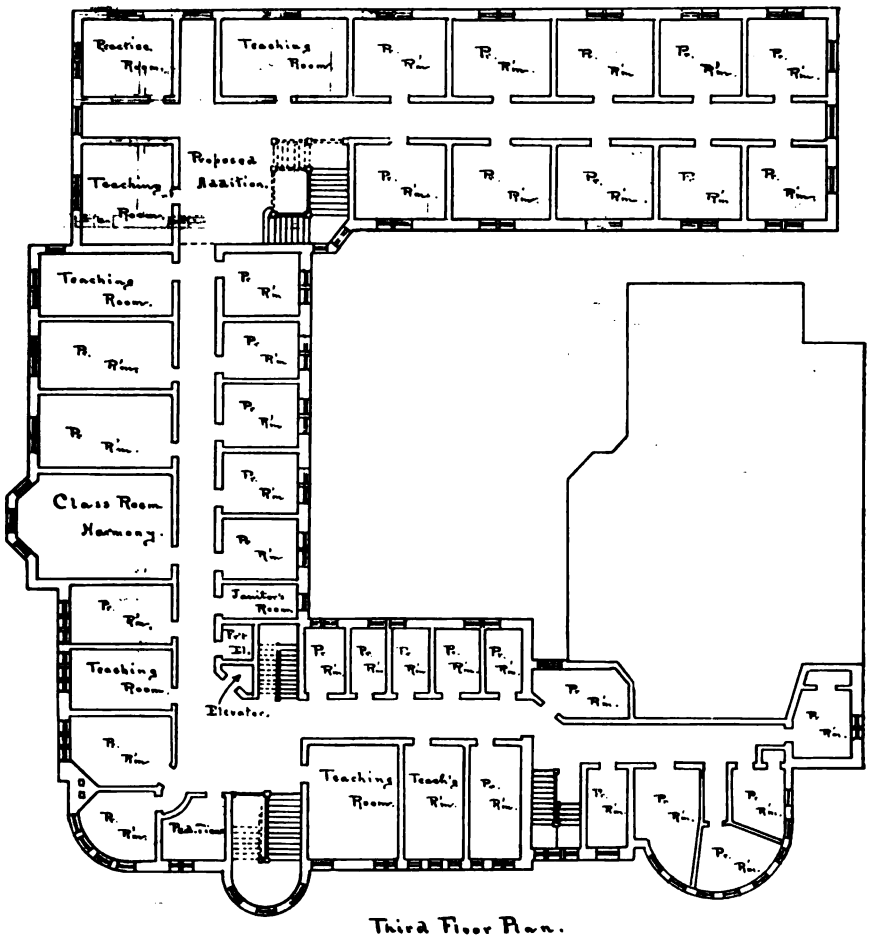

Second Floor Plan.

and teaching rooms below. It is two stories high and detailed plans and descriptions will be given in a later issue.

At Ann Arbor they have a building for the music school, costing probably a litle more. It has quite a large hall, holding six hundred or thereabouts, an organ, grand piano, and some ten or

more teaching rooms. The concert hall is upon the main floor, which is much better than having it higher.

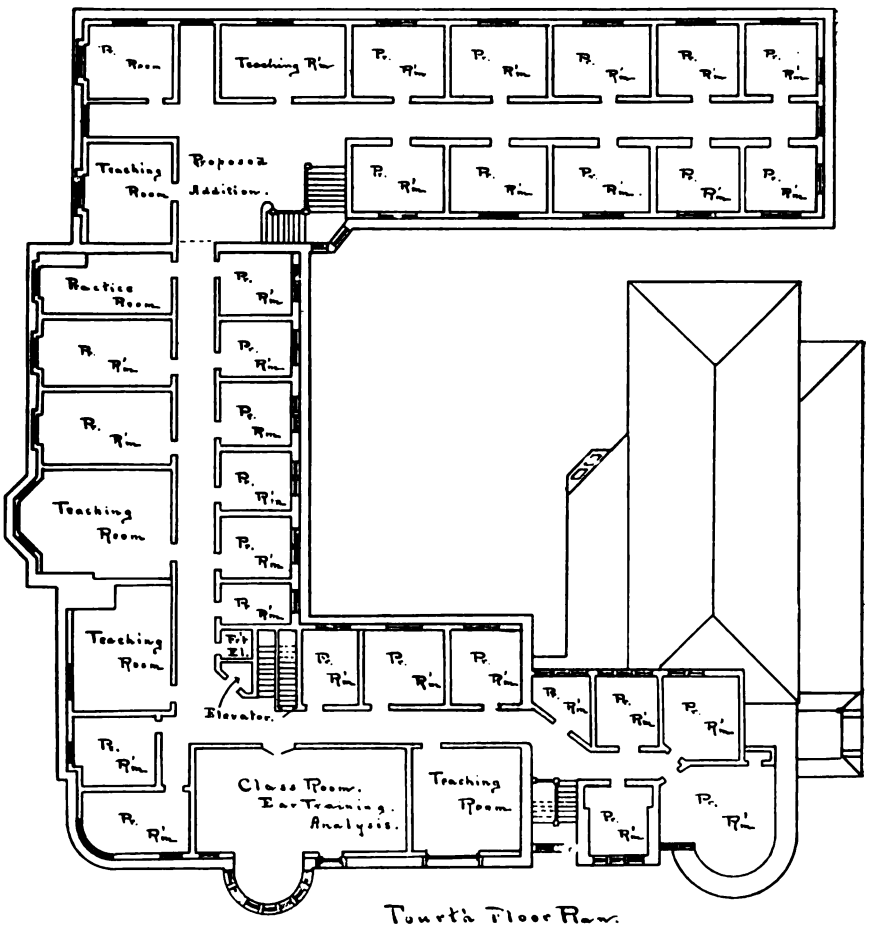
The most commodiously housed of American conservatories at present is probably that of Oberlin College, Warner hall being devoted to the exclusive use of the music school. Warner hall




cost a little over one hundred thousand dollars, and the building is an ornament to a by na means unattractive campus.

One desideratum in Oberlin was that of concentrating the practice room as well as the teaching rooms, the town being so small as to permit students to come from their rooms to the

conservatory building in order to practice. This is the reason for the large number of rooms, aggregating ninety-one, with an addition proposed increasing the total by forty-nine rooms—giving a grand total of one hundred and forty rooms. On the first floor there is a small concert hall seating seven hundred.




There is also a large clavier room, where the musical taste can be guided in the aggregate. There is a commodious teaching room for organ pupils, with four other practice rooms. The library shown upon the plan is a circulating music library containing not alone a substantial collection of standard musical

history, monographs, biography and theory, but also a complete supply of all music used in the conservatory, thus releiving the student from the need of buying copies of etudes and other purely routine works which may be needed during a part of the course. Of course it is better that the student should own a copy of every important musical work or book of studies taken up during the course; and it is better if the teacher adds his marks in this copy, for the guidance of the student. But those desiring to avoid this expense are here enabled to do so by paying a small annual charge for the use of the library.

From the plans of the different floors, a correct idea of the ample accommodations of the school can be gathered. As may well be imagined, Oberlin conservatory is a very substantial business enterprise, making liberal returns to the college corporation every year. The present number of pupils enrolled is about seven hundred; and of teachers, twenty-four. Moreover, the rooms are individually commodious. For instance, here is the room for the organ teaching, quite a little hall, 40x22; that of the classes in musical history is 24x27; the practice rooms on the first floor have the quite unnecessary amplitude of 16x12. On the whole few music schools anywhere are so well housed as this.

# THE SYMPATHETIC RESONANCES OF THE PIANOFORTE.

BY W. S. B. MATHEWS.

Despite the somewhat elaborate work of Schmitt and others upon the pedal of the pianoforte, the range and nature of the sympathetic resonances of the instrument are very imperfectly understood by the majority of students. By resonance is meant the response which certain tones make to related tones sounded upon the same or upon an adjacent pianoforte. These responses are of two kinds: When a bass tone is sounded and the pedal is pressed or the dampers held away from the strings, certain relatives of the sounding tone respond in the upper octaves and other intervals. Theoretically every tone is a compound of its fundamental, or preponderent pitch, together with its octave, twelfth, fifteenth, seventeenth, nineteenth, flat twenty-first, twenty--second, twenty-third, twenty-fourth, etc. Thus the harmonics of the tone C, upon the second added line below the bass are composed of the partial tones indicated in the notes below; so also D flat, as represented, and the same series belongs to all other fundamentals. These partial tones are multiples of the fundamental, each produced by an additional number of vibrations equal to the vibration number of the fundamentals. The octave is twice the fundamental; the twelfth three times, the double octave four times, the seventeenth five times the fundamental, and so on up the harmonic scale. In actual practice it is very difficult to produce the harmonics above the tenth, and the seventh partial is suppressed carefully by the piano makers, because when it is allowed to appear it transforms every tone into a quite audible dominant chord. The ninth also responds with some reserve and upon some pianos not at all. Nevertheless the presence of this partial tone in the klang is the source of the somewhat gamy flavor of the best concert pianos.

Theoretically if a bass tone be sounded, as the C in the example above, all the harmonics indicated by the small notes should respond; practically however, the most evident responses will be those of the second, third, fifth, sixth, eighth and ninth

partials. The fifth partial, the seventeenth of the fundamental, very rarely responds. Moreover there is a great difference in pianos and in the different registers of the same piano, as to the responses obtained in an effort at uncovering the entire partial

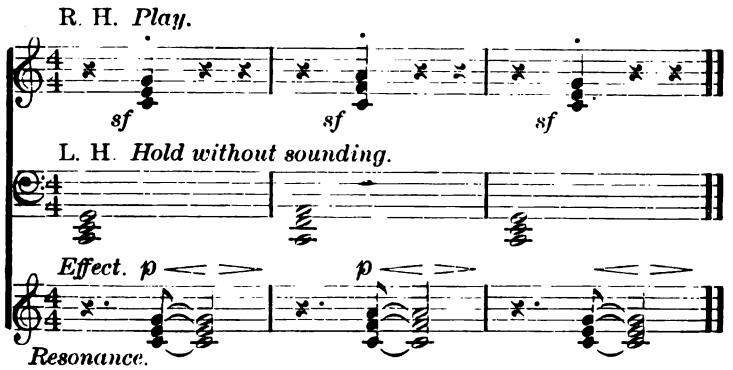
tone series. The following resonances, however will respond upon any piano which is in approximate tune.

If, with the right hand, one presses middle C without sounding it, and then sounds the bass C an octave lower, using the pedal for a beat or two, or not using it, the middle C will answer with quite a strong and well sustained tone. So also if the fifth in the next octave (G, second line of treble) be held without sounding and the same C (2d, space of bass) be sounded, the G will be heard very distinctly. (B) It is possible, also, to obtain higher tones from the key held than the actual pitch of the key. For example, if the bass C (2d space) be sounded forcibly while G next above it is held silently, the G above (2d line of treble) will be heard very distinctly. This resonance will form in connection with the fifth of any note in the middle octaves of the instrument.

Upon any good concert piano the ninth partial tone will be heard; for example, sounding C below the bass staff, and holding D on the fourth line of treble, the D will generally answer, rather faintly. The strongest resonances of tones above a fundamental and those of the 2d, 3d, 5th, 6th, and 8th partials, and the first three are much stronger than the others.

A very curious chapter in these resonances is that in which a bass string gives out quite strongly notes two octaves or more

above its own pitch. For instance, the following will work upon almost any piano.




In like manner if the low C be held as before, and the partials sounded above, one at a time, but without damping the bass string, eventually the whole chord will be heard from the single bass note, and if the student have any doubt whether the chord he hears is really produced by the vibrations of the bass string he can easily solve the doubt by raising his finger from the key, in which case the resonance will immediately cease. It will be found that any fundamental in the lower half of the piano will respond to all the partials in the foregoing list up to and including the twelfth, saving only the eleventh. The fifth partial is perhaps weakest of any, a circumstance due to the fact that the third in the tempered scale is considerably higher than the true harmonic third. The tempered fifth is a very little flatter, but the piano is of an obliging disposition and responds nevertheless.

If the full chord of any fundamental be held silently in the upper registers (above C, 2d space of bass) and the octave below be sounded forcibly and the pedal held for about two counts, when the finger is raised from the fundamental the fifths and octaves in the chord above will be heard very distinctly; ocasionally the third also will sound, at least the tenth partial (twenty-four notes above the fundamental). In all these experiments the

partials are found in the scale of the fundamental, and the student should carefully observe the fact.

I do not believe that any low tone ever responds in a still lower octave to a chord sounded above. Theoretically it ought to do so, to the formation of what ascousticians call "summation tones;" but practically upon the pianoforte they never do.

This subject is quite extensively explained in Schmitt's work upon the pedal (Theo. Presser) and to that the student is referred if he desires additional information beyond what he can easily acquire from a few experiments at the piano.

These varieties of sympathetic resonance are among the most important musical features of fine pianos; when the resonance is very free and sympathetic, the pianoforte is agreeable to play upon and everything sounds better than the player anticipated. This fact, however, is true only of the resonances which arise in the strings. Besides these the pianoforte has always more or less of another kind, namely the sounding board, due to the imperfect extinguishing of tones already sounded. The student will at times fail to recognize the latter disturbing element. For instance, if D of the fourth line of treble be sounded forcibly while C (2d space of bass, line below the bass) is held the D will be heard after the finger is taken away from the key; but sometimes it will be found upon taking up the bass finger that the response or echo of the D is quite as great as when the bass tone is held. This indicates that the response was not in the bass string but in the sounding board. The poorest piano makers leave a great deal of this sounding board confusion, and it is one of the troublesome drawbacks against using an instrument of this class for artistic purposes. The best makers manage their "deadeners" as they call them, so that the tone damps in the sounding board instantly when the damper falls upon the string.

The value of ear training in recognizing these resonances of the piano is very great, since through this sensitiveness of ear the player becomes more discriminating in the use of the pedal, and especially sensitive to the confusion due to tardy and sluggish operation of the damper pedal. The ear also learns to recognize the superior elasticity and musical quality of melody tones reinforced by the resonance, as compared with those played without raising the dampers (using the pedal.) It will be noticed that artists almost invariably pedal with every long or serious note

in melody, whether the pedal is necessary to the accompaniment or not. In this way the slow movements of Beethoven, for example, acquire added beauty, unknown in Beethoven's days, when as yet the pianoforte lacked the free and sympathetic tone due to the Steinway system of construction.

An understanding of sympathetic resonance is also of value to the student, since it throws light upon the reason for using the pedal except in the very rudimentary cases of a melody tone to prolong, a bass to connect with its chord, or the interval between successive chords to bridge over. All other uses of the pedal depend primarily upon these qualities of resonance and they have their chief value in improving the tone quality; excepting in one more instance, namely the partial confusion due to slightly tardy pedalling in such pieces of atmospheric effect as Schumann's Entrance to the Forest, Farewell to the Forest, Prophetic Bird, etc.

# OLD AND YOUNG MUSICS.

BY VINCENT D'INDY.

It seems natural that the lack of artistic culture should also engender the lack of good sense. This is a reflection which I commend to the reader as I read the very curious article of M. Bertrand Ellion (?) entitled: "Old Musics." Who is then the academician who here lightly plays, the man of the world who conceals his name, maybe a very illustrious one, under this sunny pseudonym?

"Cet homme assurement n'aime pas musique."

(Alas! Some one will be accusing me of classicism at the very beginning.) But assuredly also it is well to reflect upon the philosophy of art. "Old Musics"? M. Ellion seems to include in this denomination all musics ancient in date. If he had only formulated this truth a little more after the manner of La Place: "That which is old is no longer young." I would not have cared to inscribe myself against the position; but I think that M. Ellion means to attach to the descriptive "old" a meaning somewhat contemptuous, as if he had said "superannuated", and he has carried out this thought to development in the three columns which his article fills, the whole of which he might have summed up "The old Art? Go on then; it is no longer valid."

Let us speak seriously. Is there an old art? Is it not one of the most undeniable and incontestible privileges of art to live independent of time?

And formulas, also? asks one. I admit that formulas may grow old but it would show but a narrow spirit which would consider art to consist purely of formulas evidently subject to mode and usage, just as one puts on a dressing gown or a close coat for smoking. As for myself, I rest always persuaded that everything, the essence of which is truly superior, all manifestations of all times in which sincere human sentiment is intensively expressed, everything that is beautiful, in one word (even though this word may shock certain writers) can never grow old.

Old sculptures, the Victory of Samothracia, the gateway of Amiens, the statue of Colleone, but how much younger are they than the number of sugar bowls in marble and the chocolate pots

in bronze which encumber our squares and our public places?

Old paintings, the frescoes of Gozzoli at San Gimignano, the Assumptions of Greco at Madrid, the Syndics of Rembrandt, but how much more comforting are they to modern spirits than many of the academical or hysterical compositions of living painters!

Old Musics: The Gregorian Antienn, "Nemo te condemnavit," the motet: "O Vos Omnes" of Vittoria, the organ chorales and church cantatas of Sebastian Bach, but how much more expressive and so to say how much nearer us, than so many works pretending proudly and dogmatically to monopolize the musical expression of our times!

As for me, the Magdalena of the Dialogus of Schuetz, the Soul weeping the death of Christ in the "Matthew Passion", the Armide abandoned by Gluck, Isolde of Wagner, move me not less than the charming Louise of Gustave Charpentier; all these musics, leaving aside their vestments of form, to which an elevated spirit will attach little importance, are also living, as passionate, (consider the word), as young, the one as the other, because they all express sincerely and emotionally the human heart, which never changes, save in small particulars which do not affect the general range, and of which it needs a very narrow spirit to take account.

There are two other points in the article of M. Ellion (?) upon which I would insist.

Evidently in my program of studies at the Scola Cantorum, I must have very badly expressed myself in order for M. Ellion to have so imperfectly comprehended me. He seems to think that I mean to "lead living generations backward", which is impossible, absurd. Beyond the fact that no one ever has been able to perform this miracle, I do not really believe that if my literary expressions had given rise to such a misunderstanding, any one of the readers of A Modern Art, who also were hearers of the concerts of "The Free Aesthetic", would have been able so to misunderstand me.

Certainly, expression in art always has to go in advance—in fact, it would never arise otherwise—and it is precisely in the sense of fortifying the young and giving them the moral sanity necessary for properly carrying their modern personality, that I have proscribed for them serious and profound study of all beautiful works, which will never grow old.

To remake a Palestrina or Bach or Beethoven would be foolish. To copy is not to create. In any case it would be a useless art, consequently a nuisance; but it is absolutely indispensable to the modern creator to know these beautiful, lasting works and to love them, because without speaking from the point of view of workmanship (the free rhythmic of productions of the XVI century may be an efficacious regenerator in this unrhythmical time of the neo-judiaic and of Louis Phillippe and the Second Empire) without even speaking of workmanship, I say, the modern artist has no other mission than that of continuing to clear up and work in the path of art opened by his predecessors, and for his efficacious and personal work he has no other sure guide than science and conscience. Certainly it is necessary to abandon the completely finished parts, nothing would be gained by prancing around upon the same place, but in order to gain solid earth there is no other way than to advance along the routes which his predecessors have begun to open, otherwise he will produce only empty works which will grow old much faster than those of his sane predecessors, in which ages have not been able to alter their power over the emotions; old musics, alas! are not always those of which the date is the most ancient.

A last remark upon the subject of restoring the Palestrinian chant, an article of the school which M. Ellion (with more reason than the rest, I admit) has attacked.

In reality restoring is not quite the word which should have been used, but here we fall into a quarrel upon words, M. Ellion would be in spite of himself infinitely more thirteenth century than ourselves in bringing the thing down to a controversial syllogistic controversy. If he had wished to reach the very thought, I imagine, and to have passed beyond the defective expression, he would have comprehended that restoring in this case meant nothing more than presentation, execution. The work of Palestrina (I suspect that M. Ellion is not very well informed upon this point) has no need to be "restored"; no more than that of its contemporaries, it exists entirely and in its integrity; only it seems to us good and useful to present it by performing it at church, in the same way that they present the Pastorale Symphony or the "Damnation of Faust" or "Parsifal". Why should any one blame us for trying to awaken love for these works by a crowd of beautiful manifestations of art, so little known, because so rarely performed?

I do not delay myself to speak of the puerile objection (M. de Palisse really constitutes a school!) which says that our modern execution is not a reproduction of that of the XVI century. This is undeniable, but the same may be said of the execution of an opera by Gluck or Rameau, or even of the style of giving the "Damnation of Faust", which is by no means the same as in the days of Berlioz. But what does this signify? Is not this point a new proof of the vitality of beautiful works, which this faculty gives of finding in every generation new youth?

Finally I do not quite, I confess, comprehend M. Ellion, when he speaks of my "dogmatism, narrow and sectarian", and while thanking great artists like Xavier Mellary for having penetrated and proved my thought, I leave to the readers of Modern Art the task of discerning which ones are the most narrow spirits, those who pretend that the modern artist ought to know everything beautiful and assimilate as much of its substance as possible, even if no farther than an intellectual enjoyment, or those who prescribe hypnotizing themselves and endlessly contemplating their own works. Which are the souls more sectarian, those who appeal to all beauties, even those which are very old in date, or those who considering beauty as a negligible quantity, advise one to follow simply the impulses of an ignorant pride for the greater profit of a little sect?

# THE DEVELOPMENT OF PROGRAMME MUSIC.

BY E. B. HILL.

[First Paper.]

The modern tendency towards descriptive music is becoming too widespread to pass unnoticed. Every piano piece must have its title; in the orchestral field nearly every new symphony, overture or suite has some underlying idea, developed to a greater or lesser extent; the symphonic poem illustrative of some book, or suggested by some master-piece of literary or dramatic art, has become almost a conventional form of composition to-day.

All this descriptive music can be grouped together under the general title of programme music. This name necessarily broad in its application, may serve to characterize any music which tries to supplement its effect as music by stimulating the imagination with images of varying definiteness and complexity. Diverse as the results and ideals of programme music, etc., the movement as a whole is so interesting, and has so definite a bearing on the musical outlook of the present day, and it is in addition so valuable a commentary on the existing artistic attitude that it cannot but prove worth while to determine as well as possible its sources and trace its development.

Although it is impossible to fix definitely the first attempts at description, the date is not indispensable, for the earliest examples are so much scattered that they indicate no particular center of origin. There have doubtless been many attempts to imitate natural sounds, like the notes of different birds. Becker in his "Hausmusik in Deutchland" mentions a 16-part vocal canon "on the approach of Summer" by a Flemish composer, at the end of the 15th century, in which the cuckoo's note is imitated. Another song written by Lemlin in 1540, called "Der gutzgauch auf dem Zuane sass," has the cuckoo's call repeated by two voices alternately throughout the piece. In another song by Scandelli, there is an imitation of the cackling of a hen, where most of the effect however is produced by the choice of words. In a "Livre de Chansons" published at Antwerp in 1545, there

existed a few songs, descriptive in character, which show primitive efforts at description carried a little farther. The first is 'La Bataille" for four voices by Jannaquin and describes an assault under "Roy Francoys." This piece is a medley of trumpet-calls, war-cries, and phrases descriptive of the tumult of battle, mostly onomatopeic in character, which continue for a long time with much spirit, suddenly ending with cries of "Victoire au noble roy Francoys." Jannequin has written other songs. "Le Chant des Oyseaux," "Le Coquet de Femmes," "Le Chant du Rossingnol," "Voulez ouyr les cris de Paris?," whose titles sufficiently indicate their character. In the same book there are two songs by Gombert "Le Chant des Oyseaux" and La Chasse de Lievre," of which the first attempts, in much the same way as Jannequin, to describe the song of the nightingale with elaborate onomatopeic words.

These examples show, I think, very clearly the scope of descriptive attempts of this time. Although the composers were in some degree limited by the technical considerations necessary in the use of the voice, nevertheless they seem to have had no higher purpose than mere childish imitation of such sounds as they could readily reproduce. This can hardly be regarded as programme music, but must be thought of purely as experiment with little theoretical basis beyond a slight and crude realism.

In instrumental music the results are nearly identical, in spite of the increased technical resourses, the results are hardly more satisfactory. A favorite subject was the description of a battle. Thus in a book of manuscripts of William Byrd, a composer of the middle of the 16th century, in the Christ Church Library at Oxford, there is a piece entitled "Wm. Byrd's Battle." Francesco di Milan wrote a piece "La Battaglia" about 1530. Another battle-piece by an anonymous Flemish composer also exists. Eccard a Thuringian composer of about the same time as Francesco di Milan, is said to have described in music the hubbub of the Piazza San Marco at Venice, but no account of the details of this work are in existence.

In England at the beginning of the 17th century, a composer named John Mundy made what can be regarded as one of the earliest if not the earliest attempts to describe the moods and changes of the weather. In "Queen Elizabeth's Virginal Book"

there is a "Fantasia" by him professing to depict "Faire Wether," "Lightning," "Thunder," and a "Faire Day." In Groves Dictionary of Music, extracts from each of these pieces are given, from which it appears that they coincide closely with the imitative attempts of the preceding century. The "Faire Wether" is placid and calm, the "Lightning," a succession of quick short runs, exists more for the eye than for the ear, while "Thunder" is nothing more than a rumble in the bass with a few stiff chords in the right hand. Nevertheless these pieces, although they are somewhat deficient in musical worth, can be regarded as ancestors of Beethoven's Pastoral Symphony or Wagner's "Die Walkure" Prelude to act 1.

A Vienese composer Frohberger, who lived in the early part of the 17th century, wrote much in the descriptive style. Mattheson a younger German contempory said of him that Frohberger could depict whole histories on the clavier, "giving a representation of the persons present and taking a part in it, with all their natural characters." Mattheson also mentions a suite by Frohberger "in which the passage across the Rhine of the Count von Thurm, and the dangers to which he was exposed from the river, is most clearly set before our eyes and ears in twenty-six little pieces." It seems as if Mattheson's imagination must be extraordinarily vivid for the sole example of Frohberger's programme music cited by Becker in his "Hausmusik in Deutchland"—another battle piece—is feeble and insignificant both as music, and in descriptive power of any sort.

Meanwhile, in France Couperin and Gaspard de Roux composers of the early 17th century, had struck out for themselves in an original line. Discarding all attempts at realism, they confined their efforts to representation of character. Couperin's suites for clavier conform to the accepted types of their respective movements, but they are frequently embellished with titles.

The titles are usually odd or fanciful, such as "L'Enchanteresse," "La Prude," "La Flatteuse," "La Volupteuse," "Fureurs Bachiques," etc., and usually do not attempt realistic description of character, but content themselves with vague depiction of the most evident qualities of the title.

Almost contemporaneous with Couperin was Johann Kuhnau, a German composer. He made various attempts in the descriptive line, of which the most important are six sonatas entitled "Biblische Historien."

Kuhnau hit upon the idea of attempting a description of the emotional aspect of the situation, rather than being content with crude imitations of nature, but his work was unsuccessful chiefly on account of lack of genuine worth in his music. Kuhnau prepared the way for the first artistic programme music. His valuable service consisted in the establishment of a new theoretical basis for programme music. It remained, however, for a genius to wake programme music into artistic life.

Kuhnau's "Biblische Historien" had an excellent theoretical basis. The music however, had little genuine worth. Still Kuhnau and some of his contemporaries, like Couperin for instance, had a definite influence on the programme music of a more artistic period.

It is evident that the attitude of a genius like Bach towards programme-music was far from serious. A composer whose life-work consisted in writing profound organ works, lofty religious cantatas and oratorios can hardly have regarded programme music as anything more than a musical joke. Still in spite of this, the "Capriccio on the departure of a beloved Brother" (Bach's only attempt at programme music) contains the elements of an important principle in programme music, that of classicism.

This Capriccio of Bach consists of five pieces, and a concluding fugue. Each of these pieces has a title, and also what is very rare in Bach, Italian indications of tempo. The divisions are; Adagio, an attempt to dissuade the brother from setting out on his journey: Andante, a representation of various accidents which might happen to him in a foreign land: Adagissimo, a general lament of his friends: then a short piece entitled, the friends crowd around, and take leave of him, since they see it cannot be otherwise. Then follows a short "postillions air," then as Phillip Spitta says in his life of Bach "when the carriage has driven off and the composer is left alone, he takes advantage of his solitude to write a double-fugue on the post-horn call." In treatment of the programme Bach has regard for classic self-restraint. There is no attempt at that pictorial representation of which, according to Mattheson, Frohberger was a master. The music simply reproduced very broadly the emotions hinted at in the accompanying titles. Thus the Adagio, which accompanies the persuasive efforts of the friends, is fairly insinuat-

ing, and the fugue Andante, with its modulations into remote keys, is unusually suggestive of hapless wanderings. On the other hand, the lament of the friends is melancholy in a very general way. The leave-taking of the friends is very definite, while the postillions air consists of a jolly little tune, such as any musically-educated postillion might whistle while waiting to be off, mingled with the notes of the post-horn. These two themes are worked up in a purely arbitrary way without reference to any description. The final fugue is simply the jeu de plume of an accomplished contrapuntist. It is the longest and most elaborate piece in capriccio, and seems to have been the object of his most careful attention. Bach began bravely enough in his descriptive task, but at the end his feeling for music in its more scientific aspect overcame him. Nevertheless in spite of this contrapuntal diversion, the capriccio can take position as a suggestive bit of programme music written from the purely classical point of view.

We have already seen that most of the early experiments in programme music (such as the songs of Jannequin, or the clavier-pieces of John Mundy) were realistic or imitative in their tendencies. But even in cases where the imitations were successful, they were combined with the rest of the piece in a way that was musically absurd. It is only when the imitations are employed with artistic insight that they can be admissible in a serious work of art.

Of the two early realists, Gluck and Haydn, Gluck used his realism as a means of heightening the dramatic effect in this respect, although his realism is mild and gentle in the extreme, when compared with Wagner's, he may be considered the originator of the Wagnerian tendencies. On the other hand, Haydn, who was chiefly an instrumental composer, only attempted realism in his oratories as mere imitative reproduction of his text.

Gluck was the first to perceive the value of an orchestra in suggesting the emotions of a dramatic situation. Gluck's orchestra gives descriptive color in addition to its service as accompanist. For example in Iphigenia in Tauris at the scene where Orestes, after murdering his mother, sings "Composure lulls my heart" the violas show his real inward agitation by their syncopated accompaniment. In "Orpheo" at the scene in the infernal regions, the orchestra constantly suggests the horror of

the situation. In the same scene at the words "the dire howling of Cerebus" occurs an imitation by the double-basses that is wonderful in the way it gives force to the scene. The two effects, which might seem out of place in pure instrumental music serve in reality a higher purpose, and are dramatically realistic. Gluck is far in advance of his contemporaries in his perception of the delicate shades of orchestral color. In Iphigenia in Aulide at Agamemnon's air "Can the harsh fates condemn a father to prepare the altar himself, and plant with his own hands the wreath that decks the victim's brow? Deck my tender child, etc.," the oboe with its plainitive supplicating solo seems to protest the innocence of his daughter. Let me here add that the choice of the oboe for this situation shows the keenest sense of the descriptive sense of the instrument. In the same way at the scene in the Elysian fields in "Orpheo," the flute with its solo produces an apt effect of sad resignation and gentle melancholy. In Alceste, the conch horn of Charon is imitated by a peculiar effect of the horns known as stopped notes, which produce sounds of remote and gloomy timbre. These examples suffice to show the character of Gluck's realism. It was the realism of a dramatist who had a wonderful ear for the poetic and romantic effects that could be produced by an orchestra. In his knowledge of the exact color which was needed to give a scene dramatic power he is quite unequalled in his own time.

The twenty-ninth season of the Chicago Apollo Club closed brilliantly April 25 with a concert containing two numbers: Coleridge Taylor's "Hiawatha's Wooing" and the Te Deum of Berlioz. The forces engaged were very numerous. There were about four hundred singers of the Club, upwards of three hundred boy singers from the leading vested choirs, and one hundred and two men in the orchestra. At the organ Mr. Wilhelm Middelschulte and the whole conducted by Mr. Harrison M. Wild, who finds, at the end of three years' work, his position established in a very firm manner.

The club deserves well of its very large public (on this occasion entirely filling the vast house, including boxes and standing room) for giving a performance of the rather popular work by the young Anglo-African composer, M. Coleridge Taylor, who after having a good musical education in London has distinguished himself by a variety of well made works for orchestra, chorus, and I believe some songs. The cantata of "Hiawatha's Wooing" is about half an hour long or forty minutes. It is constructed upon extracts from Longfellow's poem, a fact which hampered the composer prodigously, since the sameness of the meter without any change or break, and the paucity of opportunity for anything else than narrative, placed the composer under a handicap which might well have fatally hampered a more able writer. Undeniably there is much to admire in the work, even though its impression is distinctly monotonous. Particularly unfavorable do I find the preponderance of melodic phrases which begin high and run down hill into a state of what Herbert Spencer calls "stable equilibrium." There are some hundreds of these and the effect is that of an anticlimax. It does not have even the saving grace of the story of the King of France, who before he marched down hill put in the work of marching up.

Mr. Taylor appears to good advantage beside the average work of English composers, having in him something of the rhythmic swing of his racial origin, upon his father's side. That he is destined to become the great English composer of the future is to the last degree unlikely, at least in so far as evidence is as yet before the court. But he stands in a creditable position, as the first fruits among educated composers of African negro origin, and easily at the head, standing along with those creditable American representatives of his race, Louis Paul Dunbar, etc.

The peculiar direction of the melodic track in this work may not be completely representative of Mr. Taylor's musical mind; he may well have selected it as fairly suggestive of the musical ideas of the American Indian, which perhaps it is.

In the entire course of the work the present writer at least fails to find any one chorus which is sincerely expressive after the ideal of a well-cultivated choir. It is dramatic in a pseudo sense, and musical in the same sense. The workmanship of the accompaniment, however, is that of a well schooled musician, and does the author great credit. There is one solo in the work, Hiawatha's love song: "On-a-way." This was sung by Mr. Charles Gautier, the French incumbent of the most lofty chair of singing in the Chicago Music College. M. Gautier has a tenor voice of real tenor range and its quality was most likely of fairly good color. At present, however, his tone sounds rather forced. He does not speak English, but to give him exact justice he sang it but little less badly than many who were born to its accents. Nevertheless this is not to praise the English of it. It was phenomenally bad. The song itself, if sung by such a singer as Evan Williams, would afford a delightful relief from the choral monotony of the work. It was well received by the audience. M. Gautier is what is called a "dramatic tenor," meaning thereby one of those singers who, when dressed in a role of savage with colored skin, and tomahawk in hand, sounds dreadfully expressive when he sings or shouts his willingness to go out and tomahawk or scalp the other fellow. For this kind of work M. Gautier's robust voice is well adapted; possibly also for a love song of savages—but certainly not for a love song by Longfellow, who was one of the gentlest and least murderous of men.

As for the song, it is an effect song rather than a German lyric definitely representing the moments of a poem. It is capable of much effect.

The Berlioz *Te Deum* was executed once before by the club, and if my memory is correct, rather better than now. As for the work, I consider it a false start, a mistake. Berlioz conceived the idea of a great trilogy in honor of Napoleon the Great, who upon his return from Italy was to have been represented as going to church, listening to the *Te Deum* and the applause of the assembled multitude. This part of the show Berlioz actually composed in music. His *Te Deum,* therefore, is not a sincere piece of church music, but a theatrical show piece, with place for the flags, a march at close, and the like. And while Berlioz had himself been a chorus singer in a small opera, he forgot this fact in the moments of composition and wrote extravagantly and in a curiously ineffective double-chorus manner, with a choir of boys singing nothing in particular in the middle range of pitch. It is orchestrated on a large scale, and the sincere student is glad to have heard it once or twice; but carefully avoids a repeated dose. The tenor solo in this work M. Gautier sang much better than that in Hiawatha. The main qualities of the voice remained, however.

* * *

At her recital in Central Music Hall, April 25, Mme. Carreno played a program including many of her old favorites before a large and enthusiastic audience, and three compositions by her talented friend, Mrs. Regina Watson, pianist and distinguished teacher. The compositions played consisted of "An Arabian Night" (serenade), "Mazourka Etude" and "Etude in D Flat." The first is a curiously persistent affair, quite in Oriental mood, and might be used by any good player as a bit of local color in a program. The other two, while more pretentious, did not seem to me so original; they were, however, warmly applauded. Mme. Carreno is a genial soul and not above playing things which have been written by composers whose names are not yet securely carved within the portals of eternity.

* * *

Speaking of compositions by Americans, I note that the celebrated 'cellist, Anton Hekking, played at one of the Philharmonic popular concerts in Berlin two compositions by Amer-

ican writers. One was an *Andante* by "Max Dowell," as the program had it, and a "Serenade" by Carl Lachmund. Of the latter the German-American Times says that "it shows more consideration for the solo instrument" (than the MacDowell piece immediately before it), "a wealth of melody and extremely skillful workmanship. It should be warmly welcomed by violoncellists into their scanty literature. Mr. Hekking seemed to please the audience most with the Lachmund number and received several enthusiastic recalls."

* * *

I have many times endeavored to further the idea that local teachers and small clubs might be of very great use in their communities by taking more pains to introduce great artists in recitals. Of course, it is quite out of the question for a local teacher to undertake a recital costing upwards of two hundred dollars and take his chances of the receipts surpassing the amount. This is not the way to do it. What he must do is first of all to awaken interest among his own pupils in the work of some artist, in whom he thoroughly believes. Then when the time comes and a date is offered promising success, the pupils have to co-operate with the teacher and sell enough tickets in advance to cover all the expenses. When there are twelve or fifteen enthusiastic young ladies this can be managed. The result will be a very enjoyable time, some fine music, great stimulation to the music class, and a fine impression throughout the community. Mr. Maurice Aronson has lately been doing something of this kind at Freeport, Ill., where Mr. Godowsky gave a recital under his auspices April 17. The members of Mr. Aronson's class took hold of the matter in earnest, one pupil selling personally more than one hundred tickets at one dollar each. Before the concert took place more than enough were sold to insure all expenses and a nice little nest egg to remain in the treasury of the class (organized into a club for just such purposes) as a starter for future undertakings. To illustrate the advantage to the teacher himself from the good feeling awakened in the community by a well-managed affair of this sort, I take pleasure in reprinting a letter written Mr. Aronson by an influential music-lover, mother of one of his pupils:

"In the excitement of last evening I forgot to thank you especially for having secured Mr. Godowsky for the recital.

Without your untiring efforts in behalf of our girls, and your anxious care looking toward their improvement ever and always, they could not possibly have had the privilege of enjoying such an evening. I believe the Piano Students' Club has already awakened in the hearts of our people a desire for better music. Before you came among us I think it would have been impossible to have gathered so large and attentive an audience to listen even to so great an artist as Godowsky. Irene and I both wish to express our gratitude to you for having spent one of her half hours in going over the program. She will never forget it, and I can never thank you enough. (Signed) Mrs. K. R. T." '

* * *

Among the many munificent gifts of Mr. Andrew Carnegie is a large organ for the cathedral at Pittsburg. This instrument has just been finished by the Kimball Company in Chicago, forming one in a group of very large organs recently erected by this enterprizing firm. The Pittsburg instrument has fifty-eight sounding stops, with couplers, combination pistons and pedals aggregating many scores—in fact, the most wonderful instrument in this line I have ever seen. A notable novelty, the suggestion of the Pittsburg organist, consists of tablets lying below the keys of the great and choir, which duplicate the principal coupling of the organ, thus rendering them accessible from any keyboard without removing the hands from the keys. The tablets have bars of color significantly disposed like those of the draw knobs, enabling the organist to identify them by a mere glance.

In all respects this is one of the most complete instruments possessed by any American church. Particularly noticeable is the variety of wind pressure, which runs from three and a half inches for the antiphon division, to four and a half for the great, something more for the swell and eight and a half inches for the solo organ. Withal the instrument has a compactness peculiar to the Kimball system of tubular pneumatic, which extends to every mechanical part of the organ; not alone the key action, but also the valves, the pistons, draw stop mechanism, so that in the whole inside of the instrument there is not a single spring, or other mechanical device for communicating motion. Everything is done by wind pressure, and consequently as long as the bellows holds out the action is always in order. This is the secret of the simplicity, compactness and evenness of the

mechanism of the organ, and the system in its completeness is controlled by the Kimball Company exclusively. This may be expected to continue the extremely favorable record made by this system with reference to keeping in order. The touch is light and prompt and the wind supply apparently inexhaustible. The production of an instrument of this class is not alone a credit to the builders, but to the city as well. It is another star in the chaplet of Chicago as a first-class manufacturing center for all kinds of musical instruments.

## ENDS TO BE SOUGHT IN PUBLIC SCHOOL MUSIC.

1. The refreshment and spiritual stimulation of the pupils from the poetry and music of the songs.

2. Awakening and sensitizing the sense of hearing, for the sake of music as such, and for its influence upon the enjoyment of poetry, fine literary style and pure speech.

3. To train the voice, making it more expressive, musical and flexible, not alone for singing but also for everyday speech.

4. To develop and make permanent the fundamental cognitions upon which mature musical enjoyment depends: Such as rhythm, tonality, intensity, tone-quality, and the inner realization of melodic beauty and harmonic force.

5. To open to the young the world of song, by sympathetic experience of the songs sung during school life, and by technical mastery of the written language of music, whereby the whole world of melodic beauty is opened for a life-time possession.

6. To form emotional habits congenial to culture, through the frequent experience of moods characteristic of the soul's best moments, masterly expressed by poet and composer.

7. To give honored place in their pantheon of immortals to the names and ideals of those who have most blessed their fellow men; such as Haendel, Mozart, Beethoven, Schubert, Schumann, and so on, along the line to the writers of popular song, such as Stephen C. Foster, George F. Root, and the like.

W. S. B. M.

# THE PLACE OF IMITATION IN MUSIC TEACHING.

BY HELEN PLACE.

It is unreasonable to expect the musician to be as fully informed upon educational ways and means as the man whose business is teaching, pure and simple. And yet the musician who teaches cannot afford to ignore the helps which the "new education" is bringing to the relief of both teachers and pupils.

But it is unsound and unsafe to apply any special and detached process to music teaching without seeing its relation to the art itself, and to the general educational scheme; and it is again impossible to estimate the trend of educational thought and the significance of art experience, without seeing them in relation to each other and to other phases of effort, organization and experience.

So in discussing the use of imitation in music teaching, it will not be amiss to go back to a point underneath and behind the immediate application of the idea, even at the risk of being somewhat tedious in such a prologue to the more practical view of the point in question.

We must believe that there is one universal development, though until that is fully spanned, no one phase of it can be fully understood or defined. We have as yet only various beginnings from different starting points and kept separate in our conscious analyses, until with later expansion and extension it becomes evident that all run into one deep and broad stream of onward and upward tendency.

But if we can only detach ourselves from any one phase of present thought and effort in its fluctuating zigzag, we may plainly see the point toward which all phases are converging, indicated in the spirit of the time. This seems, to me, at least, to be the *recognition* of *the psychic force* as the *dominant* one *in life* and *living,* as distinguished from the purely intellectual; and this truth owes its present vividness to the *discovery that* the *physical,* the *outer life of action and doing, is as intimately bound up with the life of the spirit* as is the more *intangible life of intellectual introspection and reflection.*

It is not so much that the old intellectual ideal has been pulled down from its pedestal, as that the spiritual has been given a higher one, and that the physical has at last been recognized as coequal with the intellectual in serving the spirit.

This consciousness of the heart and the hand, as well as of the head, in the affairs of actual life has changed our philanthropy, our sociology, our religious thought, our education, recognizing as it does that the spiritual controls action and thought.

The new education is then only the teacher's way of working out this apotheosis of the completely human. The world has accepted it as an axiomatic theory for 1900 years, and yet, it would seem that the actuality and the practicality of the ideal is only beginning to become real to us.

There is probably no teacher of music who would not readily admit that such teaching of technique as he does is intended only to establish a means of interpreting the inner musical thought and spirit, either actively or receptively; and yet, in actual practice this ultimate ideal is quite obscured by the technique, which is magnified into the proportions of an end.

The general teacher who uses music as a means of uplifting, and the special teachers of music who direct such music work are included in this classification, must of course always have in mind the completion of the circuit by fusing the perception of the spiritual in music into the very substance of character; while the musician who is training specialists and professionals, may legitimately stop a little this side of what the general teacher attempts; since he is using the spiritual content for art's sake, while the general teacher is using it for ethic's sake. It is hard, however, to see how a musician, in touch with his kind, can help making this final connection of the inner perception with real ethical betterment. Be that as it may, the general teacher and the teacher of incipient professionals have this in common—that they are both trying to lead pupils to a perception of the *content*.

If the teacher of the old regime aimed at the acquirement of facts, the teacher of the new regime aims at showing the manifold and significant relations of facts to each other and toward more complete living. The old education thought to form character by mental discipline alone; the new holds that training of the will and the building of character involves also the

culturing of the spirit and the enlargement of the power to do.

If this triune object makes the problem of teaching a more complex one its solution is actually simplified in the same ratio, since it recognizes and utilizes new helps, heretofore ignored. The royal road to learning in the old regime lay along the straight and narrow way of formal memorizing and deliberative judgment. The new uses not only these, but also the pleasant paths of natural tendencies and everyday experiences.

This enlargement in the scope of educational work which is logically necessary with the broader modern conception of the meanings of life and living, still keeps its beautiful consistency when applied to the elementary teaching of children; for it is this very element of *feeling* and *doing* which is dominant in child life, long before the deliberative and the coldly abstract have anything like a similar development.

Now the art presents singularly appropriate material for the training of children, for they not only make a direct emotional appeal, but better than this, in the practical work they appeal to the sides of childlife most alert—to the senses and to the tendency to action of some sort which is the inevitable accompaniment of all feeling and emotion and of all sensory stimulus, while the more purely intellectual activities are gradually enlisted as they are needed for directing, adjusting and correcting the form which the action takes.

The same sequence obtains both in art expression and in the activities of child life—*feeling, doing* and *thinking.*

The problem now begins to take definite shape, and the teacher who consciously or unconsciously has followed some such a line of reasoning as the foregoing, asks himself these questions:

"If my teaching is to deal with feeling and doing first, in what ways can I reach *feeling,* and how can I best connect this with *inspired and vital doing?*" The answer is plain enough to one who is willing to discard traditional prejudices and look at the matter squarely.

"You must recognize not only the mental capacity of children, but what is far more important, their life of *affections, interests, instincts, impulses* and *intuitions* on the one hand; and on the other, not only their voluntary acts and deliberate choices, but also *habit, sense-impression,* and the *involuntary* and *instinctive acts.*

This brings us at last to the point from which we started, imitation as a help in education.

A failure to at least imagine some of the educational possibilities of imitation in the light of the preceding analysis, must be, it seems to me, the result of a point of view too limited to see above the edges of the rut that tradition has grooved. Yet only the other day I read in an alleged musico-educational discussion the opinion that "children learn much by imitation, but imitation should never be used as a means of instruction." This is simply saying in another way, "human nature is all right in its place, but beware of letting it into the school room."

It is necessary, in considering the real nature of imitation, to state as briefly as possible the verdict of modern physiological psychology on the various forms of doing. Doing may be purely and deliberately voluntary. Further than this some form of doing is the invariable attendant upon any form of emotion, and beyond this there are certain acts or deeds which take place as the purely unconscious nervous response to mere sensation brought to the brain from the outer world.

Imitation belongs to this sort of "motor" reaction—sometimes it is the direct response to purely mechanical stimulus upon some sense, sometimes it is the attendant upon an inner state of feeling; in either case it concerns functions "which extend beyond our conscious and voluntary life-functions which lie deep down among the instinctive tendencies of our nature."

One of the most direct effects of imitation is to "make the brain a repeating organ, i. e., to secure the repetitions which on all biological theories the organism must have if it is to develop."

This leads to a suggestion as to the use of imitation in developing the technique of the hand for the instrument, but the most important idea on the side of doing which the above brings to mind, is the use of imitation in developing the rhythmic sense.

We say that a child has or has not this feeling for rhythm. All that we can know as to this is from what we can see and feel of this rhythmic sense as it expresses itself in some sort of muscular motion. Rhythm as a universal phenomenon is "motor," as is sound itself, heat, light and organic growth. It is *quite probable* that *the* sense of *rhythm consists only* in the

*ability to make rhythmic motion.* This, at least, is all we are able to touch of the matter in actual practice.

Being for us a matter of motor activity, the best way to bring rhythm into natural operation is to make it as nearly involuntary and automatic as possible. The best way of bringing about this kind of motorization is by imitation. In the end, too, as a result, the rhythm so developed by automatic repetition has in it a vitality and elasticity which is a very different thing from the dull, blunt keeping of time which is the most that intellectual calculation of time intervals ever makes of the matter. As to more definite impressions of time and tune, imitation is also one of a number of excellent tests of the accuracy of the consciousness in registering what comes into it through the ear. In teaching the mind to deal with the special time and melody figures that enter into the more detailed consideration of form, we find that there is a better way of first presenting them than the old way of clumsily finding them out by hoisting the voice laborously and mechanically up and down an imaginary tonal ladder, or by a conscious calculation of detached time intervals. Intervals and measure forms in the first encounter which the child has with them should be felt as wholes, coherent yet plastic, and I know of no better way to give them this musical life and meaning than to show them first in that connection in familiar songs which have been taught by ear. No matter what analysis they may afterward be subjected to, taught in this way at the outset they always retain that musical wholeness which is perhaps most plainly seen in the synthetic phase of ear training, which we call "reading music."

Imitation in this way touches reading, and it can be utilized still further in this connection. Sight reading is not sight reading until at sight of the notation the voice actually responds automatically to the visual stimulus of the notes.

Now the usual processes of early reading, the laborious calling off of sound after sound, if kept up through enough repetitions year after year, often results in the ultimate establishment of this power to respond automatically to the sight of the notation. But it is very evident that automatic motor response is the end aimed at, it will be attained much more rapidly and completely when it is used in the process, than when its antithesis of deliberate calculation and choice makes up the process.

Therefore the rote song can be used very profitably in bringing about the habit of automatic response to visual suggestion. The time of the rote song may be retained and repeated by imitation, while the melody is altered by substituting other melodic figures (already familiar) in place of the original melody. In the same way the melody may be retained, altering the time, in which case the melody is sung by imitation, while the time is arrived at by a process of adjustment to old forms in new relations. All the current condemnation of the rote song as a basis of reading is made by those who have no idea of the possibilities of its application.

Knowing the inveterate tendency of the ear to convert melody heard into melody sung, it is impossible to see why the teachers of music in schools do not attend more carefully to the character of the incidental music of the school—the marches, etc.—seeing to it that these be wholesome and invigorating music.

Just what bearing this tendency to repeat "by ear" may have on instrumental music I cannot say. We all remember how this instinct was pressed as the arch enemy of accuracy—as if accuracy were more than musical spirit. In view of the instinctive tendency of musical children to play by ear, it seems as if this might be utilized toward some definite end, and, moreover, it seems as if it might be utilized toward developing musical consciousness of children less gifted. This may be included in modern elementary methods for teaching the piano, with which I am not in touch; at any rate it is suggestive.

The most important phase of the subject I have kept until the last. Even if we could have such a state of affairs that in all grades children could read whatever music seems suitable to present for the sake of its culture value, even in such case I do not believe that music so reached would ever be as rich in emotional and spiritual content as that which was first received impressionistically from a fuller interpretation than they themselves could give it and through the sense, which is the natural gate of musical appeal. The rote-learned song must always take precedence over the note-read song, for real and intimate culture values, and, no matter what the ability to read, I do not believe there is ever a time when there ceases to be a place for rote singing in a course which recognizes the spiritual and the ethical value of musical experience as the most important issue.

These are only some of the most obvious instances of the legitimate use of imitation in music work; the aim of this paper has been less, however, to cite applications than to survey the question from the point of view which will enable us to use imitation intelligently, and to discover special application for ourselves.

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## A CASTLE SQUARE ACROSTIC.

Merry the chime of woodland rills
And lilt of birds thru all her songs seem ringing,
Unfurled from dreams of days when morning madrigals
Danced to a ritornelle the troubadours were singing—
Enchanted air, still echoing.

Lightly those liquid notes, as sparkling spray recalling,
Image far forest falls, where nymphal melody
Lingers to fade, like roses' dying petals, falling,
Lulled on the breath of legend's minstrelsy.
In *heart* her Naiad notes not idly trill
An evening's truant serenade, but float until
Nepenthe gleams her music's magic miracle.

Blithely we hear her singing on our toil-dimmed way,
Each lavish song of love, or rolic roundelay
Ringing clearly
Ringing Cheer'ly,
In the Mays of Memory. L. de F.

# THE SUPERVISOR IN HER RELATION TO THE GRADE TEACHER.

The place—A high school building.

The time—The Saturday before the first Monday of school.

The conversationalists—A bevy of grade teachers.

The listener—A supervisor of music.

Conversation opened somewhat in this vien:

"O, dear. I thought I had enough work to do last year, with a supervisor of penmanship and a supervisor of music, and now the board has elected a drawing teacher—"

The supervisor who overheard these remarks stopped short and began to ask herself what occasioned that remark. Did the fault lie with the grade teacher or with the supervisor? Questions began to intrude themselves thick and fast and the conscience of the listener began to undergo some healthful pricks.

What then is the duty of the supervisor in her relation to the grade teacher? Let us look at the question for a moment from the point of the grade teacher and put our troubles in the background. If we, as supervisors, do not strive to lift our co-laborer over her rough places and seek to inspire her with an enthusiasm and zeal for her work, we certainly are falling far short of our calling.

The old saying "like teacher, like school" may be enlarged, "like supervisor, like teacher, like school." For certainly the supervisor has a great influence over those with whom she labors. Most of our grade teachers are conscientiously and earnestly striving to do the best within their power. They themselves are, perhaps, unmusical; they are strong teachers in other lines, but they feel their inability to conduct the music lesson.

Any teacher, and by this I mean teacher, whether she be able to sing or not, can, by application and helpful suggestions from her supervisor, accomplish good work in her room. Won't you as a supervisor stop to help her. She can't get the help she needs by taking vocal lessons, for the vocalist of whom she takes does not know children, and while she can help train the ear and cultivate pleasing tones, she cannot, in nine cases out of ten, show her pupil-teacher how to impart to the grade pupil the

power which will make him an independent, rythmical reader of song. But, you say, I have not time to stop and listen to the troubles and trials of all my teachers—take time.

A grade teacher in speaking of a certain professor, remarked: "Prof. C. is the busiest man in this town, but did you ever see the time when he was too busy to stop in order to listen to your little tale of woe and give you good advice?" We need supervisors, who, like Prof. C., will take time to sit down and go over the hard places with the grade teacher, giving little hints here and good advice there, as the manner of presenting the new subjects. It will take time, but it will pay. Before you can expect the school to sing well, you must put within the grasp of the teacher the ability to correctly present the subject; as we all know everything depends on the first presentation.

We hear much about the trials of the supervisor, and she certainly has them, but the shortest way for the supervisor to overcome her trials, is to systematically and sympathetically strive to enlighten those with whom she labors. So again I say: Take time to talk over the work with your teacher. If they encounter hard spots in their music, instead of expecting them to attempt these exercises, whether or no, ask them to leave such for your next visit. Last but not least, be prompt in keeping appointments. If you say you will be in a room at 11 o'clock, be there. I know it's hard to leave your work often times, because you are very interested and so are the pupils but think of that room full of waiting scholars, whom you certainly will not find in a singing mood if kept waiting too long. We present in this paper one view of the subject taken from the standpoint of the grade teacher. Is there another view? Most emphatically yes. We as supervisors realize this only too well, but will wait for Article No. II to present our side of the subject.

ALICE C. INSKEEP,
Supervisor of Music.

Sioux Falls, S. Dak.

# THE PLACE OF MUSIC IN A TWENTIETH CENTURY EDUCATION.

(From a paper read before the Iowa Southeastern Teachers' Association, at Grinnell, by Mrs. Frances M. Clark.)

The educational world never faced a more interesting problem than now, as to what shall find an abiding place in the curriculum of our public schools. Who can understand that free schools were practically unknown at the beginning of the last century, and only partially established in the first twenty-five or thirty years of it. Less than a half century ago there were only two or three state superintendents and but little state organization of schools. Only forty or fifty years ago our large cities first had superintendents, still less when there were county superintendents to unify the system. Such meetings as this of teachers associating together for further light is by no means venerable.

It has taken a long time to convince the people that music has a legitimate place in the school system and is not simply a recreation, pretty, but not necessary, or worse, a fad. Slowly but surely it has won its way into the larger cities and towns, and in some localities the country schools.

Perhaps the phase of the subject most vital to school people—because it is both interesting and practical—is that of music as an aid in discipline. The trend of modern discipline is ever away from the traditional birch and iron rule toward a wise and beneficent motherhood, leading on to self-government. At the outset these conditions are predicated on gaining control of the child by helping the child to get control of himself. In no other way is this so quickly and easily done as through the medium of the finger plays, rhythms, and songs of the music work. Further up, the tendency of singing is always toward order, because the children love to sing and are unconsciously subdued by its influence. You can sing sentiments of right motives, of love, of all things beautiful and good into the hearts of children, much easier than you can drive them in by arguments.

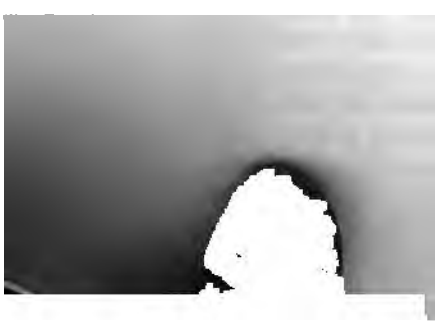
But all this is only one side of music. Certainly music is aesthetic, but it is very much more besides. It has a strongly

intellectual side which yields place to no one subject on the whole list of school studies, as a brain developer. To read music at sight requires a quickness of perception, a comprehensive grasp of many details, a concentration of powers that is second to none. The skill required must be available instantly. On looking at a new exercise the signature, key, style, time, characteristic rhythm or swing, and intervals must be comprehended at a glance. It quickens, arouses enthusiasm, brightens, stirs the slow mind to emulation, and sets every pulse beating to the rhythmic flow of the measures. Add to this inspiring words that tell a story in a dainty or forceful way, and you have in your hands an instrument with which you can hold every child up to the limits of his best efforts in absolute self forgetfulness, with every trivial or foreign thought driven out. You can pitch the mental tension to the highest key, and sway, swing, and sing your school where you will.

If then, music can prove itself to be an important factor in the development of the individual, the home, the community, and the nation, where shall it be taught so that our millions may receive its benefit, the uplift of its influence? If we are to sing shall we not sing with the understanding as well as with the spirit? Where but in our public schools where the children all come, high and low, good and bad, black and white, native and foreign, all to be lifted up, to be brightened, nationalized, amalgamated into the great whole we call the American people? Every child has a right to demand of the public school that it give him an opportunity to bring out the best that is in him, to grow toward the best woman or man that his temperament, his abilities, his environment will allow, to develop into the womanliest woman, the strongest, most capable, honest man that it is possible for her or him to become. Our schools will not answer the demand fully if music is left out. It has its place, a legitimate place, a very important place in every school room in Iowa. We cannot afford to do without it. It is a false economy that deprives the children of instruction in this God's universal gift to man. It is their right, their lawful inheritance and school men must waken to its value.

After all it is the children who should determine the curriculum of the schools, and the children are clamoring to sing if only they are permitted. They love it and revel in it as their

natural element. Wordsworth says, "Heaven lies about us in our infancy," and certainly if we are ever to hear an echo of the angel's song it is from the lips of the innocent children. Song is as natural to children as to the birds of the air only children must be taught. Paul says, "How shall they hear without a preacher and how shall they preach except they be sent?" How shall the children be taught unless the teachers prepare themselves to teach music just as any other subject? And how shall teachers prepare themselves unless music is put into the county institute or normal, and into our High Schools, Normal Schools and State Institutions where they go and receive their training in other lines. Let skilled and experienced teachers present the subject in our state university and in every institution of learning in Iowa. Then will the teachers go out into the schools of the state inspired and prepared to lead the children into the beautiful realm of song.



# MUSIC SECTION OF NORTHERN ILLINOIS TEACHERS' ASSOCIATION.

At Moline, Ill., April 26, the music section of the Northern Illinois Teachers Association held a very interesting session. School music supervisors were present from different parts of the state. Among them were Miss Lizzie Nash of Chicago, Miss Judson of Elgin, Miss Swartz of Moline, Mr. J. M. Thompson of Joliet, Mr. Philbrook of Rock Island, and Mr. Congdon, formerly of St. Paul, Minn. The session was presided over by Mr. Fairbanks of Chicago, Miss Peavey of Beloit, Wis. (?) acted as secretary.

The meeting opened with some selections by a chorus of about forty voices from the eighth grade of the Moline schools. Mr. Thompson read a paper on "Rhythm." Miss Nash talked on the "Quality of Voices," and illustrated her ideas with a chorus from the fourth grade of the Moline schools. The topic presented by Miss Nash was discussed in a general way by Miss Judson and Mr. Philbrook. A question drawer brought four subjects: first, To what extent is corelation desirable in public school music? Second, should definite beating of time be taught? Third, In what grade should teaching of notation begin? and Fourth, should abstract interval work be taught in rhythm? The questions on the whole were discussed with great animation, especially the second and third. In the second, most of the speakers participating were in favor of the definite time beating. In the discussion Mr. Hubbard, of Moline, remarked that Lowell Mason had always insisted on teachers beating time and Mason had always sent out the best instructors of his day. The chairman of the meeting, being invited to join the discussion, said that there was too great a tendency to eliminate the technical from our public school music work. He insisted that those districts in Chicago which were best prepared technically, did not only the best singing, since they were capable of rendering the different parts in such manner as to realize the entire harmonic content, but they better appreciated the higher class of music. Refinement always followed accuracy in harmonic presentation, and non-technical schools were usually

able to sing but the bare melody, often very poorly at that. In opening the discussion of the question concerning notation, Mr. Congdon took up the idea of singing songs as a preparation for teaching any interval, or for most any notation work. He strongly asserted that it was immaterial how difficult the work was, the preparation was always to be obtained by the use of suitable songs. In the discussion that followed the principal difference of opinion centered in the advisibility of first teaching the octave or the fifth, before the smaller intervals, thus bringing up in a small way the question of precedence in teaching the part and the whole.

At the meeting of the general association at this time, there were over 600 teachers in attendance. A liberal contingent came to hear the proceedings of the music section, a few visitors were present, and the result was a most enthusiastic meeting.

# SCHOOL MUSIC NOTES.

On May 7 the Choral Club of the Crane Normal Institute of Music, Potsdam, N. Y., gave Mendelssohn's "Hymn of Praise." They were assisted by solists and orchestra, all being from the school except the tenor. The institute is directed by Julia E. Crane.

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Miss Helen Place, who has been music supervisor at Indianapolis for some years, has been elected to supervise the school music at Baltimore, Md., for the next year.

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In the High School Assembly Room, Keokuk, Iowa, on April 1, 2 and 4, three concerts and public school music exhibitions were given under the direction of P. C. Hayden, supervisor of music in Keokuk. The concerts were given by pupils from six schools, representatives from two schools participating in each concert. The general plan of each program was the same and in the following form:

New Hail Columbia—Chorus from 5th, 6th, and 7th grades. Chadwick.

Song—Group of four selections for lower primary, and a concert recitation; rooms 1, 2, and 3.

Two-part Song—Swing Song, upper grade chorus. Frederic N. Lohr.

Group of four songs—for upper primary, and a concert recitation. Rooms 3 and 4.

Four-part Song—Rock-a-bye, baby. W. H. Neidlinger. Grammar School Glee Club.

El Capitan March—When Freedom Sought a Home, Sousa. Upper grade chorus.

Popular Song—Merry Green Fields, Colored Boys' Quartet.

Group of four songs—For lower primary, rooms 1 and 2.

Legend of the Bells—From "Chimes of Normandy," Planquette, Grammar School Glee Club and Chorus.

Stars and Stripes Forever—Sousa.

Concert Recitation—Mrs. Hemans.

Song Group—For upper primary, rooms 6 and 7, and 4 and 5.

Test in Sight Reading.

The following are the choral num-bers of the program:

When Morning Gilds the Skies,—Sir Joseph Barnby.

How Lovely are the Messengers,—("St. Paul") Mendelssohn.

Grand March from Tannhauser,—Wagner.

In May Time—(written for this festival) H. W. Fairbank.

Cantata,—"Passing of the Swan," (written for this festival) Bertha Frances Gordon.

Hail, thou Land by God Selected,— W. Conradi.

Loyal and True,—H. W. Fairbank.

Star Spangled Banner,—Francis Scott Keyes.

The Lost Chord,—(commemorating the death of the composer.) Sir Arthur Sullivan.

Two-part Song—Lovely Peace, from "Judas Maccabaeus," Handel.

In order that the audience should be able to intelligently appreciate the work of the children, there were numerous suggestions and explanatory notes printed on the first page of the programs. From these we have the following: "The exercises used as tests in sight reading will be entirely new to the children Under such strange conditions the children will not do as well as in their regular school room work. Reading from a stereopticon view will be entirely new to them. In listening to children's voices do not listen for volume or strength or power. Listen for clearness, for sweetness and expression. The child's voice is small like a flute tone and should not be loud or forced."

* * *

The Eighth Annual May Festival Concert of the Cook County Sunday School Association will be given in the Chicago Auditorium, May 24. A chorus of 1100 young lady voices will be assisted by organist Francis S. Moore, the boy soprano Wilson Reid, 'cellist Bruno Steindel, a soprano and a cornet solist, and an orchestra, with H. W. Fairbanks, conductor. The success of these annual festival concerts has brought correspondence from Brooklyn, Detroit, Toledo, Cleveland, Toronto, Des Moines, Denver and various other cities contemplating like festivals. The Chicago association generally clears up about $1,500 per year with the one concert. For the coming concert one-fourth of the 4,200 seats were sold on the first day of the sale, and this occurred three weeks before the day set for the performance. The

young ladies are given rehearsals at four different places in the city, each section having one weekly rehearsal under the regular conductor of the festival. A feature of the coming concert is a cantata entitled "Passing of the Swan," written for the occasion by a young girl graduate of the Englewood High School.

While the score contains some musical grammatical errors, musicians who have heard it in the rehearsal say that it is done in an unusually fine spirit.

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## THE MODERN MUSIC SERIES SYMPOSIUM.

Mr. Robert Foresman continues this year his innovation in the manner of conducting summer schools. He will hold what he calls a symposium upon school music, in the Fine Arts Building, July 1 to 6. In this he proposes to discuss from all sides the true underlying principles of school music, and the methods which necessarily grow out of these principles when once they are understood. The utmost freedom of discussion is invited.

This method of conducting a summer session in place of the usual method of familiarizing the students with the material and order of the music series in hand, has been adopted by Mr. Foresman as necessary and more productive, since his Modern Music Series proposes certain ideals of school music which have not so generally been recognized as practicable by other systems. From his standpoint it is a matter of the quality of material, and of the underlying psychological principles of proceeding. Hence the symposium will most likely work along the lines of demonstrating the quality of material and of discussing and tracing to their results the principles of the psychology of music teaching. The latter is a most fruitful problem, and the director of this symposium is in better position to direct a thorough discussion of it than the directors of any other school; since he starts out with the general idea of ascertaining the truth, rather than of pointing out the practical details of administering the music of his series. If well managed such symposium ought to leave a lasting impression upon all who attend it in a serious spirit.

## SUMMER SCHOOL OF THE NATURAL METHOD.

The summer school of the Natural Method (American Book Company) will be held in Chicago this summer and not in the east. The former superintendent, Mr. C. C. Birchard, having resigned, the present session of the summer school is under the charge of Miss Mary Reid Pierce, and the musical direction under the personal administration of Mr. Thomas Tapper, the distinguished junior author of the system. Among the teachers will be Mrs. Emma Thomas. Mr. W. S. B. Mathews will give two courses of ten lectures each upon musical history. The school will be held in the rooms of the Chicago Woman's Club, in the Fine Arts Building, Chicago.

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## SUMMER SCHOOL FOR PIANO TEACHERS.

Mr. W. S. B. Mathews will hold his summer school as usual. for piano teachers and those proposing to teach, at 3638 Lake Avenue, Chicago. The fundamental designs of this school are to explain and illustrate the ideals of teaching, the administration of material and the development of technic through Mason's celebrated system. Miss Blanche Dingley will have charge of the methods of Children's Work, Ear-Training, and the Scope and Artistic Limits of Musical Analysis. A variety of recitals will be given.

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## THE EDUCATIONAL MUSIC COURSE.

Our advertising columns contain the particulars of the summer school of the Educational Music Course (Ginn and Company), which will be held by Miss Fleming and Mr. Chapman The Educational Music Course, as is well known, is the present form of the long-lived series of music readers first devised by the late Dr. Luther Whiting Mason; and continued and brought down to date by his successors, many of whom were his pupils. This summer course is organized from the purely practical stand-

point of acquainting young teachers with the practical administration of this material in the school room, and of showing improved methods of and higher ideals of results to be attained. An able faculty has been engaged.

## THE NORMAL METHOD OF SCHOOL MUSIC

That strong and most persistent system of school music, the Normal Method, by Mr. John W. Tufts (Silver, Burdette and Company) will be represented as usual this summer, at the Music Building of the Northwestern University, in Evanston. The faculty is large and the arrangements bear the stamp of completeness and through prevision, peculiar to the manner of handling this system. The school has one primary object, which is to give young teachers the correct method of administering the material of the system in the school room, and of improving the results attained in average cases.

Subsidiary to this main purpose, various accessory advantages are offered, among them two lectures upon musical subjects by the Editor of MUSIC.

# THINGS HERE AND THERE

## THIRD VIOLIN RECITAL BY THEODORE SPIERING.

The last of the recitals given this season by Mr. Spiering was first intended for January but an accident with the hammer of a gun which caused a slight injury to the left hand contrived with other engagements to postpone the program to April 1. The recital finally included the Vieuxtemps Fantasie Appasionata, the Eighth Concerto (Gesangsscene) by Spohr, the Sarabande, Double and Bourree from the Second Bach Suite for violin alone, the Melody opus 42, by Tschaikowsky, Farfalla by Emil Sauret, and Zephyr by Jeno Hubay. Mr. W. C. E. Seeboeck was again the accompanist. Here was a program of about an hour and a quarter's duration that was enjoyable indeed. The Appassionata by Vieuxtemps is probably the most diversely interpreted work in the violin catalogue. It is practically impossible to hear two conceptions of it that have any resemblance, unless the players are directly influenced by the same school, or rather by the same teacher in the same school. For this reason a critic who has an ideal for this composition is liable to have his feelings lacerated on most any occasion, the missing of a few notes in the several chromatic scales also participating in the laceration betimes. Mr. Spiering's interpretation was unusually enjoyable, the whole consisting of intelligent and wholesome violin playing. It was equally a treat to hear the Spohr Concerto and the Bach numbers. The Gesangsscene now sounds a little old fashioned with its constant ornamentation of trills and turns, but it is not the less perpetual in the nobility and unending grace which it contains. And Spiering is still its desirable interpreter. As indicated in previous remarks about his work, there is never a great show of spiritual warmth in anything that he does, but there is that fine feeling for even the most complex musical elaboration such as is shown in the Gesangsscene at every point. In summing up the work of this violinist I remark once more upon the unusually complete bow technique as well as left hand facility which he possesses, the ever unhesitating manner in which he approaches the greatest of difficulties, and the repose with which it is all accomplished. Concluding then, it is probable that others of less attainments will sometimes find the same popular success, but few indeed will stand so well before the critics and the violinists themselves. E. E. S.

## CHICAGO MENDELSSOHN CLUB.

The Chicago fourth and last concert of the Mendelssohn Club directed by Mr. Harrison M. Wild, took place April 25, with a program containing a variety of part songs, with solo extras by the soprano Miss Sara Anderson and the tenor, Mr. Hamlin. The club numbers which pleased best were H. Juengst's "All My Own," in which there was fine light and shade, Dudley Buck's arrangement of "Home, Sweet Home," "Clouds and Sunshine" by Schilling, etc. The solo additions consisted of several important pieces by Miss Anderson, and Beethoven's "Adelaide" by Mr. Hamlin, etc.

The club has enjoyed a very prosperous season, and its concerts are well attended and highly enjoyed.

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## DEATH OF DR. JOHN STAINER.

Many American singers of American English church music will regret the death of the well-known organist, Sir John Stainer, organist of St. Paul's, London, and later professor of music at Oxford. Dr. Stainer was a sound and well versed musician of the English school, a man of solid character and information of abundance and worth. He composed eleven church services, thirty anthems, many hymn tunes, etc. All well made, some melodious and a few of rare value. He was knighted in 1888.

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## FREDERICK ARCHER ON MUSIC IN FRANCE.

In Pittsburg, Saturday evening, April 27, Mr. Frederick Archer gave his 432d Free Organ Recital in Carnegie Music Hall. His program was accompanied by a lecture on "Music in France," and from the Pittsburg *Leader* we extract his closing paragraph:

"I must say something in regard to the opportunities afforded young composers in the French capital. Works that are recognized as containing genius are played at the orchestra concerts. The orchestra organized in 1851 by Pasdeloup from pupils of the conservatoire was later developed into an organization of picked players. Works of Massenet and other famous French composers were first given by this organization. The French school has deservedly won its distinguished place in the world of music. Even in the domain of the organ it has achieved honored status that cannot be overestimated. Mere pedantry has been banished and the vitality and freshness of idea, allied with freedom of expression has been instituted with the best possible results. If we scan the list of vocalists and instrumental virtuosi it also becomes apparent that France has contributed a large number of the most eminent of them. A process of assimilation, or rather natural absorption, seems now to be in progress, which may culminate in the creation of a new musical school in which the leading features of those now existing

will be amalgamated, resulting in a gigantic combination of intellect formed on the art and not on the business basis."

Illustrating the lecture, Mr. Archer played piano selections by Lazare, Chauvet, Dupont, Chabrier, Bizet, Godard and Saint-Saens, in addition to his own organ transcriptions of the following works: Ballet music and march from Gounod's "La Reine de Saba," the Saint-Saens symphonic poem "La Rouet d'Omphale," a Romance in D by J. Cohen, and the Overture to Massenet's "Le Cid."

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## MUSIC IN THE UNIVERSITY OF WEST VIRGINIA.

I have been much interested in reading the articles in the magazine MUSIC, which we take in the library, on the work done in piano departments of other University Schools of Music. Of course we are only a small university, but I thought perhaps you might like to hear that we too are aiming at making music a study of more general culture and are progressing along theoretical lines.

The School of Music was established in '97 with Prof. C. A. Ellenberger as director, under Dr. Raymond, who became the president of the University at that time. Dr. Raymond brought with him many new and progressive plans for the University, one of which was the school of music. The first term the number of pupils in the piano department reached seventeen. From that it has steadily grown so that this term we have fifty-five enrolled as piano students in the school, and ten, who could not be accommodated by myself and one assistant, are studying outside with one of my advanced pupils, whom I have trained for this work. The number enrolled so far this year is seventy-five. Our first graduate takes her diploma at the convocation, April first. Two others are taking the last years' course. The three have been making piano a specialty ever since the school's first year and had done good work before that, one of them having been a student at Peabody Institute, Baltimore.

For graduation we require beside the piano work two courses in harmony, examination on Naumann's History of Music and a course in Theory.

At first it seemed a problem to make the pupils apply their harmony lessons, but now I insist upon their marking out the chord numerals in various compositions. One of the best exercises done in that line was by one of the seniors who analyzed and then memorized the Liszt arrangement of Schubert's "Erlking" by the harmonic structure, reciting for me and playing without the music the chords in each measure. I find the first movemet of Beethoven's Sonata. Op. 27, No. 2, very excellent practice in this kind of memorizing, also the Liszt arrangement of "Lohengrin's Reproof to Elsa." I might say here that the pupils always memorize all pieces and play everything in public from memory.

For literary work we have a Monday evening club or class which uses Fillmore's "History of Pianoforte Music," Elson's "Theory" and Mathew's "How to Understand Music," as text books with reading outside. We have quite a good library of over one hundred volumes on music. Sometimes an evening is devoted to illustrations on the piano, which I am usually obliged to give all by myself, though sometimes my advanced pupils assist. I have also given some lecture recitals here and in adjoining towns.

If you ever go east on the B. & O., you will pass within fifty miles of our university, and I invite you now to make us a visit when you do so. We can show you a country rich in natural resources and one progressing in educational matters.

Yours sincerely,

(MISS) RUSSELL MCMURPHY.

# MINOR MENTION.

The court orchestra at Sondershausen, and the Maennergesangverein of Meigen, near Solingen in Germany, has reached old age. They both celebrate the hundredth anniversary of their existence this year. The chorus at Meigen is said to be the oldest of its kind in Germany. The grove concerts of the Sondershausen Orchestra were begun in July, 1801, under the protection of Prince Carl I., of Schwarzburg-Sondershausen. They have had some famous directors and concertmasters at different periods of their existence.

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At the twentieth Gewandhaus Concert of this season, the American soprano, Miss Edith Walker, now of the Vienna Royal Opera, sang with orchestra the Beethoven Aria "Ah Perfido," and with piano accompaniment, "Auf dem Meere" by Franz, "Kindeslage" by Boschetti, "Der Kreuzzug" and "Rastlose Liebe" by Schubert. She was very well received. The last concert of the same series took place on March 28, and in keeping with a long time custom the Beethoven Ninth Symphony and Leonora Overture No. 3 were produced.

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The pupils' orchestra under Earl Drake has finished its subscription season of three concerts, the last two having occurred on March 13 and April 17. On the former occasion they played the Mendelssohn Wedding March, the Second Symphony by Beethoven and the Jubilee Overture by Weber, in addition to accompaniments to the violin Fantasie Caprice by Vieuxtemps, a movement from the Saint-Saens piano Concerto in G minor, and the Weniawski Faust Fantasie for violin. The last program included the Overture to Mozart's "Marriage of Figaro" a new composition by Mr. Drake entitled "March of the Brownies," and the orchestra was also used in the accompaniments to two movements of the Lipinski violin Concerto Militaire, the last two movements of the Bruch violin Concerto in G minor, the Weber Concert Stueck for piano (played by Emil Liebling), and in three movements of the D minor Mass by Adolf Koelling, this being the first time the Mass had ever been given.

The concerts were well attended, so well that all the available standing room was taken at the last concert. The orchestra showed some very creditable work in the Beethoven Symphony, though it was unable to keep the standard fixed at any one spot. The horn man was slow about finding his cue, and there was a great deal of leisure manifested in many of the tempos.

* * *

Miss Amy Fay was very successful in her Piano Conversation

in the small ball room in the Waldorf-Astoria, April 17, having a fine and highly appreciative audience in attendance. She played a sonata by Mozart, some Bagatelles by Beethoven, and two pieces by her cousin, the late Jerome Hopkins—a musician whose compositions are free from the vituperative tendencies which distinguished his literary activities. They were entitled: "Morn, Noon, Night" and "The Wind Demons." The latter must have been quite in his line, and there is little wonder that it made an effect. Miss Fay not only played charmingly but brought to the conversational part of the program the wide and sympathetic information and the artless and frank manner of expression which makes her work so charming. It is pleasant to know that her engagements are numerous for entertainments of this kind.

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In the University of Idaho the music is conducted as part of regular work, the four years course leading to the degree of B. M. It is under the direction of Professor I. J. Coggswell.

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Miss Elizabeth Harding and Miss Josephine Large gave a concert in the Fine Arts Building, April 16. The program contained a varied and well considered selection of songs, classical and otherwise, and a few piano pieces by Miss Large. The work was highly spoken of.

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At a recent concert by the Mozart Society in Paris there were produced two absolutely unknown works by the master. One was a short elegie for two female voices, having been written at the death of a friend of Mozart's sister when the composer was eleven years old. The other was a soprano aria from the opera "Mithridate" which was written for the opera at Milan, and produced there when the composer was at the age of fourteen. Great interest was naturally manifested in the Paris performance of these works.

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In all of the playhouses of Paris not subsidized by the city, business has been so bad since the exposition that financial disaster is threatened. The Opera-Populaire in the Chateau d'Eau has closed. It was managed by a stock company. High prices are also ascribed as a probable cause of poor business.

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Peter Leonard Benoit, director of the conservatory at Antwerp, died on March 28, at the age of 67 years. He was trained in composition at Brussels. Among the many well known things he wrote were the oratorios "Lucifer" and "De Rhijn," a Missa Solemnis, a Te Deum, a Requiem and a choral symphony entitled "The Reapers."

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In Athens the new house for the Royal Opera is about completed. It was begun in 1892, but the building was interrupted by the

Grecian-Turkish war. It is inferred that large audiences at the opera are not expected in Athens since this court theatre only seats 1,100 people. But the place is well equipped with modern stage machinery, and this was brought from Vienna.

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A decree from Italy's king says that the very old and famous Conservatory at Milan shall be known henceforth as the Conservatoire Verdi. There is something of irony in the fact that this institution should come to carry the name of one of whom it had once refused to receive as a pupil.

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In February the Royal Opera at Vienna celebrated the hundredth anniversary of the first Vienna production of Mozart's "Magic Flute." During the century the work had been given 426 times, of which 285 performances were in the old house and 141 in the new. The opera had been produced at a private Royal theater in 1791.

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The French musical writer and biographer, Henri Barbadette, who died in Paris early this year, is said to have done more for the cause of German music in France than any other. He prepared biographies on Beethoven, Chopin, Weber, Schubert, Mendelssohn, Stephen Heller, Haydn and Gluck.

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Since last autumn Pittsburg has been having some people's singing classes, Mr. J. P. McCollum rehearsing a class in the Hostetter Building on Fourth avenue, Mr. W. A. Lafferty, the Allegheny and East End classes and Mr. J. K. Spangler the McKeesport classes. Rehearsals are now in progress for a concert to be given at Old City Hall on May 23, when some well-known solists will lend assistance.

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A week of popular evening concerts was given in DuQuesne Garden, Pittsburg, by the Pittsburg orchestra under the direction of Victor Herbert. The admission price was twenty-five cents, the programs were in three sections of forty-five minutes each, the whole being complete in three hours.

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The Spiering School Orchestra of 48 members gave its last concert of this season in the University Hall, April 17. They played the "Magic Flute" Overture by Mozart, the Schubert unfinished Symphony, and the Suite L'Arlesienne by Bizet in addition to the accompaniments to the Adagio of the Second Violin Concerto by Bruch, and the Fourth Concerto in D minor by Vieuxtemps.

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The Henschels gave another of their inimitable "farewell" concerts in Chicago, March 21, singing a little of something by about everybody. A very acceptable number which came almost as a novelty on a

Chicago program was the Loewe version of the "Erl King." While it may lack both the vigor and variety of piono treatment found in Schubert's famous work on the same poem, the vocal part is very agreeable. The only claim to similarity between the two might rest upon the accompaniments, both being done in a running way, the Loewe being in 3-4 and the Schubert in 12-8.

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The meeting of the Beethoven Club of Sioux City, on April 23, brought papers on Mendelssohn, Haendel and Wagner. Numerous illustrations of the works of each composer were given, the arrangements being for piano at four hands, for the violin and voice.

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At an April meeting of the Ladies' Thursday Musical of Minneapolis, four ambitious ladies played the Brahms Third Symphony, scored for two pianos. It is expected that Philip Hale of Boston, will now take to the woods, but the ladies will be commended in their pursuit of education.

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Correspondence of the Signale from Odessa indicates the musical life in that Russian city on the Black Sea. The principal concert feature seems to consist of two series of chamber concerts, making a total of six programs from September to the end of March. The musical Conservatory there is one of the numerous branches of the Imperial Musical Society of Russia with headquarters at St. Petersburg. A concert given by the school in December brought the Orchestral Suite in D major by Bach, a Septet by Hummel, an Andante Cantabile for string orchestra by Tschaikowsky, an Aria from Aida," the violin Faust Fantasie by Weniawski, the Don Juan piano paraphrase by Liszt, a Caprice for 'cello by Roever, a clarinet Concerto by Weber, and the Overture to "Norma" scored for wind orchestra. The program was under the direction of Herr Kotil who is the clarinet instructor of the institution. In addition there are various pupils' recitals which are said to be very interesting. About 250 pupils are in attendance, studying all instruments but the harp. An Italian opera season of some months' duration brought Aida, Othello, Faust, Mignon, Fra Diavolo, Samson and Delilah. The Huguenots, Barber of Seville, Martha, Tannhauser, Lohengrin, Massenet's Werther, Eugen Onegin, Tosca, The Lorelei, William Tell, La Boheme and Manon Lescaut. These were given in the city theater. The so-called Russian Theater was occupied in turns by Russian and Italian troupes in operetta.

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The Assembly Hall of the Fine Arts Building, Chicago, was crowded on the afternoon of April sixth, by an audience which had been invited to hear the work of child pupils of the Mrs. John Vance Cheney School of Music and Expression. A pupil having had twenty half-hour lessons played "Water Sprites" by Hiller. Older pupils of perhaps

twelve to sixteen years played a movement from the Beethoven Piano Concerto in C major, and movements from Beethoven sonatas.

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A representative graduating vocal program of Knox Conservatory at Galesburg, Illinois, sung by Miss Clara Augusta Forrester on April 22, contained three songs by Schubert, A Recitative, an Arioso and an Aria, from Mendelssohn's "St. Paul," accompanied by a string quartet and piano, and seven songs by Castillo, Geier, Denza, Chadwick, Lemon and Dr. Arne.

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At the Chicago Musical College Recital Hall on the afternoon of April 27, the main part of the program was given over to an advanced piano pupil, Mr. Arthur Grandquist, who played the Beethoven Sonata Appassionata, Sonetto Petrarca by Liszt, Nocturne opus 48, and Fantasie opus 49, by Chopin, the Schumann Etudes Symphoniques, and the Fifteenth Rhapsodie by Liszt. Of these the Beethoven Sonata went best.

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In a lecture recital given in St. Louis, April 13, by Mr. Ernest R. Kroeger, his topic was "Small Forms in Modern Pianoforte Composition." He played selections illustrating fifteen forms as follows: Bagatelle, Impromptu, Novelette, Berceuse, Nocturne, Spinning Song, Scherzo, Prelude, Ballade, Serenade, Etude, Humoreske Song Without Words, Barcarolle, and Moment Musicale. Nevertheless, among these "small forms" was found the Chopin Scherzo in C sharp minor, opus 39.

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A graduating vocal program of the Judson Institute, Marion, Alabama, brought songs by Schubert and Schumann, the Aria, "O Love, Thy Help" from Saint-Saens, "Samson and Delilah," and songs by Rubinstein, Chaminade, Ethelbert Nevin, and Dudley Buck. The above was sung by Miss Gabriella Knight, who also participated in the duet, "Come, Be Gay," from Weber's "Freischuetz." Miss Susie Purifoy, graduating pianiste from the same institution, played the Bach Prelude and Fugue No. 16 from the well-tempered Clavichord, a movement from the Beethoven Sonata, opus 10, and other selections by Schumann, Schuett, Schytte, Godard, Paderewski and Chaminade.

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The Baptist Temple of Brooklyn, N. Y., has a choir and orchestra of something over two hundred members. They gave a very successful concert in March under the direction of Mr. E. M. Bowman. The solists were Mrs. Marie Rappold, George S. Madden, William C. Carl, and Miss Bessie Bowman, this occasion being the debut of Miss Bowman who is a daughter of the director of the choir.

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The soprano Miss Elizabeth Pratt, and tenor Alfred D. Shaw, gave a complimentary recital in Kimball Hall, March 28, under the auspices

of their teachers, Mr. and Mrs. Bicknell Young. They were assisted by Miss Bernya Bracken, pianist. Among the vocal works presented were the duets "Mira la bianca luna" by Rossini, and "Parigi O cara" from Verdi's "La Traviata."

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The music section of the Evanston Woman's Club devoted an evening to the compositions of Arthur Foote, April 9. Mrs. William A. Dyche read a paper and the musical selections given were: Piano Suite in D minor, piano selections after Omar Khayyam; two movements from the Piano and Violin Sonata in G minor, and the songs, "Through the Long Days and Years," "On the Way to Kew," "Memnon," "I'm Wearing Awa," and "Sweetheart."

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A program of the compositions of Robert Hood Bowers was given in Recital Hall of the Chicago Auditorium, March 28. They included a Concert Waltz, Three Characteristic Pieces and a Suite for piano, a Melodie and a Romanza for violin, and eight songs. The piano numbers were played by the composer.

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The Chicago Piano College, just now one of the most prosperous of the younger institutions of the city, is very busy with various mixed recitals. They have been using two vocal trios by Harmon H. Watt, entitled "Daybreak," and "Lullabye," at some of these recitals.

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Mr. J. Truman Wolcott, of London, Ontario, has lately written an oratorio, entitled "Hezekiah." With a chorus of eighty voices and eight pieces for an orchestra, Mr. Wolcott directed the work in a first public performance, April 18. The oratorio is in two parts, making a total of thirty-two numbers, as follows: Ten choruses, nine recitatives, four arias, a lament for organ, a chorale, a soprano solo and chorus, a prayer, an intermezzo and chorus, a duet for soprano and contralto, a quartet for female voices and a tenor solo. The solists of the occasion were the soprano, Mrs. Genevieve Clark-Wilson; contralto, Mrs. C. H. Clements; tenor, Mr. Newton Large; barytone, Mr. H. R. McDonald, and the organist, Mr. Fred Ellis.

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On Wednesday evening, April 10, Mrs. Grace Whistler Misick, contralto, made her debut before a Chicago audience in University Hall. With a voice somewhat uneven, both in quantity and quality, though at times very agreeable withal, she sang an aria from "Samson and Delilah," the song cycle, entitled "Schoen Gretlein," by A. von Fielitz, and numerous smaller selections. She had the assistance of Emil Liebling as solist and of Nellie Bangs Skelton, accompanist.

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Miss Erie Backus played a piano program in Auditorium Recital Hall, Chicago, under the auspices of her teacher, Mr. Maurice Aronson.

Among the works, by nine composers, were the Beethoven Sonata, opus 90, in E minor, the Brahms Capriccio in B minor, the Brahms Scherzo in E flat minor, and the Variations Serieuses, by Mendelssohn. Among those present was Mr. Leopold Godowsky, who gave the young lady much encouragement.

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A program announced as "Regular Quarterly Recital and Symphony Concert," was given on March 20 by the Conservatory of Music, at Scio College, Ohio. After eight vocal and instrumental selections had been given the symphony class, of two pianos and eight hands, played the Beethoven Fifth Symphony.

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Two of the most interesting figures of the younger violin world today are Fritz Kreisler and Jan Kubelik, both of Austro-Hungary. Kreisler made the remarkable record of seven highly successful Boston recitals in the past season, while his countryman, Kubelik, went one better and scored eight in Buda-Pesth, where the house was sold out on each occasion. But Kreisler may easily take comfort by reason of his piano playing. He plays such works as the Chopin A flat Ballade in public. A most interesting yarn that is entirely free from the influence of the press agent, is told concerning Kreisler and Ysaye. At a Berlin recital, given about a year ago by Ysaye, assisted by the Philharmonic Orchestra, the enthusiasm was so great that the audience refused to leave the hall even after several encores had been given, and the lights had to be turned out. Kreisler, grasping the situation, went back to the artist's room and offered his services as accompanist to Ysaye in anything he wished to play. It is further related that the two artists, in the dark and without notes, went forward and played for the lingering auditors. That must have been cumulative violinism of a rare sort.

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Ex-Governor of Iowa. William Larrabee, applied the money saved from his gubernatorial salary toward buying an organ for the chapel of the Iowa Soldiers' Orphan Home, at Davenport. On April 26 occurred the dedication of the chapel. In the afternoon Mr. S. T. Bowlby, of Davenport, played incidental selections on the new organ, and in the evening a recital was given by Mr. H. W. Fairbank, of Chicago. A children's orchestra of fourteen pieces played some small selections. Among Mr. Fairbank's numbers were the Processional March, and the Angels' Chorus, by Scotson Clark, and Dudley Buck's arrangement of "Home, Sweet Home."

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In the Moravian settlement at Bethlehem, Pa., a chorus, last year, distinguished itself by giving the first American performance of Bach's B minor Mass. This year the chorus, now numbering 110 voices, will give a three days' Bach Festival, at which they will produce the Christmas Oratorio, the St. Matthew Passion, and the B minor Mass.

THEODORE THOMAS.

# MUSIC.

## JUNE, 1901.

## REMINISCENCES OF THE SEASON.

BY AMY FAY.

Looking back on the experiences of the winter, I find so many impressions crowding themselves upon my mind (musical and dramatic) that it is difficult to chronicle or classify them. I think I will begin with the strongest ones.

The most remarkable thing I have seen was Sarah Bernhardt in the part of Hamlet, which was the most original, complete and altogether exquisite and artistic performance it has been my good fortune to follow, lo, these many years! Not since Edwin Booth used to delight us has there been anything comparable to Sarah Bernhardt in this role. I was moved to go and see her simply because it seemed such an unimaginable thing for a woman to do, but Sarah has proved herself fully equal to it. One could not suppose, for instance, that Bernhardt would look well dressed as a man.

On the contrary, the costume of Hamlet was extremely becoming to her, and she was a poem, with her doublet and sword, and her long black cloak trailing over one shoulder, giving the effect of drapery. Her enormous talent has full opportunity to unfold itself in Shakespeare's masterpiece, and the greater the demands upon it the more she comes up to the mark. Not a word, not a movement, throughout this long play, which was not melody and grace combined. And then her climax was magnificent, in the scene with the players where the king and queen are confounded and put to rout, by the mirror held up to their guilty souls.

I found this performance of Hamlet so unusual and so exciting that I dreamed of it by night and it haunted me for several days. I could not get rid of it. It was beautifully put upon the stage, and Ophelia's funeral was a picture, with its acolytes

and censers, its white-robed throng, and tolling bell. Coquelin was so good as the grave-digger one might think he had lived in cemeteries all his life, and done nothing but dig graves and put people into them!

Everybody ought to see Bernhardt in "Hamlet," because, as a clerk once said to me in a shop while exhibiting a piece of dress goods, "it is something entirely novel and new."

The next sensation I had was the piano playing of a little nine-year-old girl here, named Hattie Scholder. She is a pupil of M. Eppinger, who has a musical conservatory on Lexington avenue, and who has given her an admirable training. I hope her parents will have the sense to leave her in his care, and that they will not send her to Europe too soon.

Hattie Scholder was announced to make her début with an orchestra of forty pieces, under the leadership of Arthur Mees. She was to play the first movement of Mozart's concerto in E flat for her first number, and Liszt's Hungarian Fantasie, with orchestra, for her second. My curiosity was aroused to see how a child of nine years would manage Liszt, and I went to the concert. After the opening overture the little débutante appeared, in her short white dress, and walked sedately to the edge of the platform. As she curtsied to the audience a childish smile broke over her countenance, and she advanced to the piano, took her seat, and sat perfectly motionless during the orchestral prelude to the Mozart concerto.

Hattie is a pretty child, with dark hair and eyes, and has regular features. She is well built, and has a pair of firm and fat little arms, which enable her to attack the keyboard with tone and brilliancy. She can play "with weight" (as Deppe used to urge upon his pupils to do)!

Well, if I had not actually heard it with my own ears, I could not have believed that any child could play like such a little master as Hattie Scholder did! She had all the finish, the aplomb and the artistic expression of one twice her age, and to see her dash in and play all the cadenzas, the double trills and even octaves, was simply amazing. She would come down on an octave in the base, with truly Paderewskian grandeur, and toss her baby hands in the air with the freedom and abandon of a veteran. It was funny to see.

The Mozart concerto was lovely, and one could not but re-

gret that she did not play the whole of it. It was quite new to me, as old Mozart is. But I believe we shall have Mozart renaissance ere long. In the Liszt Hungarian Fantasie Hattie was great, for such a mite. The way she ran up the arpeggios in both hands, and landed at the top of the keyboard in a double trill would have made Liszt smile to hear. The audience was in an uproar of enthusiasm as she finished, and she received an ovation. Her encore numbers were the "Butterfly étude" and waltz in C sharp minor, by Chopin, and a "Song Without Words," by Mendelssohn. She will be a star of the first magnitude when she grows up, as, in addition to a complete technical equipment, she is extremely musical, and has those instinctive gradations of tempo in shading, spontaneous only with the born artist—the kind of artists which Deppe said "play by the grace of God!"

Arthur Mees astonished me by his remarkably fine conducting of the orchestra, and it is evident that he had not been under the tutelage of Theodore Thomas, whose companion and friend he was for years, in vain. In the difficult and capricious Hungarian Dances by Brahms he had an abundant opportunity to show his mettle, and he did it, too. It is a pity he has not an orchestra of his own, in some of our large cities, where they have none.

Let us now turn our attention from music and the drama to a sister art, that of sculpture, which has given me my third sensation this year.

John Donoghue, sculptor (formerly of Chicago, but now living at No. 4 East Forty-second street, New York), who won the first prize for sculpture at the World's Fair, has been turning his talent into a new channel, and has made several little statuettes, from twelve to eighteen inches in height. They are of plaster and he has painted them (as the Greeks are supposed to have done) which he says is an "exceedingly difficult thing to do." The most beautiful of the four he has created is that of Isolde, the others being Aspasia, Sappho and Evangeline. Evangeline and Aspasia are seated figures, while Isolde and Sappho are standing ones.

Evangeline and Aspasia are the daintiest, most fastidious little statuettes imaginable, while Sappho is dramatic and emotional, as she tears off her pink and silver robe, intending to

drown herself in the sea on account of her ill-requieted love for Phaon.

The "moment" for Isolde is taken from the final scene of Wagner's opera, where she stands, arrested and grief-stricken, gazing upon the dead body of Tristan at her feet. Her head is slightly bent, and one lovely hand and arm are raised to hold the long mantel from slipping off her shoulders. An infinity of melting love and regret are in her blue eyes, and her blonde hair is parted and confined by a golden fillet.

It would be impossible to put more sentiment into a statue than Donoghue has breathed into this one. I have never seen anything like it. The form is draped, and is grace itself, in every line and curve, with all the elegance of the Greek statuary, and is the incarnation of what Goethe calls that "eternal womanly," which "draws us on."

If anybody wants a unique ornament for the mantelshelf of a music room let him send an order to Donoghue for one of the replicas of Isolde. It will be to him a joy forever to contemplate (as I know by experience).

Madame Fanny Bloomfield Zeisler electrified us all with her piano recital in New York a short time ago, upon which occasion a large audience, mostly composed of our best professional musicians, gathered to hear her. She has made great strides during the past ten years, and is now among the few who stand on top of Mt. Parnassus. I was most impressed by her rendering of Shumann's "Symphonic Etudes," of which her interpretation was very original and striking, but all of the programme was splendidly done. It was a most taxing one to the powers of an artist. She is the "Sarah Bernhardt" of the piano without doubt, as I christened her long ago.

This has been the gala year for pianists, and we have had so many, and such fine ones, one can hardly keep up with their concerts. One given by Richard Budmeister for the monument to be erected at Weimar in memory of Liszt was highly interesting, and netted nearly a thousand dollars towards the fund. The whole cost of the monument is to be eleven thousand dollars, so Burmeister has raised a good bit towards it.

His programme was made up from Liszt's compositions, including his poetic and rarely-played sonata, in the first movement of which recurs a theme of fascinating melancholy.

But what most excited my curiosity was a set of Variations on the Basso continuo, of the Crucifixus of Bach's B minor Mass, ending with a Chorale. Could one imagine a set of Concert Variations on such a theme by Liszt? It seems as much a paradox as Sarah Bernhardt acting Hamlet!

But these artists of the first rank are gods, and can do anything. The Bach Crucifixus in Liszt's arrangement was beautiful and striking, the final Chorale ending with a touch of Liszt's brilliancy, yet was reverent withal, and kept its ecclesiastical character.

I must not forget to add that Madame Schuman-Heink volunteered her services for the Liszt Memorial, and sang several of his songs with her usual remarkable conception.

The whole concert was a dignified one, and was worthy of the great master for whom it was given. The stage was dressed with palms and Liszt's bust was placed upon it on a pedestal. Many distinguished persons were present (both musical and other). Now that Germany has at last decided to place Liszt among the great composers, I don't see what all our critics, except Mr. Henry T. Finck, of the Evening Post, who has always championed him, are going to do about it. They will have to turn a double somersault or else remain same vein as the "Battle of Prague" (a popular piano piece of on the wrong side of the fence.

# THE RISE OF PROGRAM MUSIC.

BY E. B. HILL.

(Second Paper.)

Haydn's realism is altogether different. To begin with his temperament was entirely unlike Gluck's. Gluck was of a choleric, nervous disposition, while Haydn was naïve, sunshiny, placid and easily contented. While Gluck was in Paris fighting for musical supremacy over Piccini in the opera, Haydn was composing symphonies in retirement under the patronage of Prince Esterhazy. Gluck wrote many operas, but there are scarcely half a dozen in which he gave full sway to his originality. Haydn wrote always as he pleased, with astonishing fertility. The "Chaos" of the "Creation" does not seem very chaotic to modern ears, nor does Winter glide very perceptiby into Spring, but without putting severe critical principles to bear upon these movements, they combine naïve imitation with serious purpose in a way that is not inartistic. The music is always passable as music, if it is not realistic as imitation. Throughout these oratorios occur small illustrations of the text in a similar naïve manner. In the Creation where the text mentions successive animals, they are imitated by the orchestra. Thus the lion's roar and leaps, the tiger's movements, the hart's antics, the swarm of insects are given with childish precision, and the imitation of the slow squirming of the worm is famous for its burlesque realism. In the "Seasons" the snow melts into torrents which are representel merely by a descending violin passage. Farther on the lambkins frisk, the fishes wiggle, the bees hum in the same way, an imitation for the most part more for the eye than the ear. A "balmy scent" which "arises" with an ascending passage in the flute in imitation. In another movement a spaniel in his gyrations after his prey is portrayed in a somewhat similar way. A really good imitation is that by the oboe of a cock crowing, which Grove declares to be "a perfect study of realism in notes." Still another movement deals largely with thunder and tempest.

As an example of programme-music treating of the weather, this is perhaps worthy to be classed with John Mundy's clavier-pieces; at any rate it should occupy a prominent place in the musical literature contributing to produce Beethoven's Pastoral Symphony.

Haydn's realism then may be briefly characterized as naïve imitation of sound or motion, but always introduced in such a way as not to offend the artistic sense. The music is invariably good when taken apart from its connection with the text. Haydn's realism may seem childish, but it has influenced Beethoven greatly in his works in the programme-form.

Briefly, we may conclude that in the classical school of programme an advance has been made from the entirely mediocre work of Kuhnau to that artistic joke, of Bach's Capriccio. In the realistic school, Gluck may be said to have fairly founded the school for dramatic illustration of text, while Haydn has developed a naïve imitation which never offends the musical taste. It still remains to find programme form treated with a deeper sense of the artistic and with more definite interpretation. The example set by Haydn was too tempting to be resisted. Accordingly there sprang up an epidemic of cheap descriptive music which imitated the naïve realism of Haydn without attempting to secure the primary requisite of true musical beauty. These pieces are alarmingly monotonous in the extravagance of descriptive vividness promised in the title pages and the utter failure of the music which follows to come up to the title page. There was to be sure a certain variety in subject, ranging from the woes of the queen of France in prison to the blowing up of the French ship L'Orient (represented by an ascending scale passage); but there is such an entire lack of poetic conception and skillful musical treatment, that these pieces can hardly be ranked above the early Flemish experiments of the sixteenth century.

Nevertheless, among these mediocre attempts, there is one which is interesting on account of its coincidence with a later masterpiece of programme music. This work is a Symphony "Portrait musical de la Nature," by Justine Heinrich Knecht. Knecht lived in the last half of the eighteenth century; he wrote very few works and none of them rise above the commonplace. This Symphony is in five movements; the pro-

gramme being as follows: 1 "A beautiful country, the sun shining, gentle breezes and murmuring brooks; the birds twitter, a waterfall tumbles from the mountain, the shepherd plays his pipe, the shepherdess sings, and the lambs gambol about. 2. Suddenly the sky darkens, an oppressive closeness pervades the air, black clouds gather, the wind rises, distant thunder is heard and the storm approaches. 3. The tempest bursts in all its fury, the wind howls, and the rain beats, the trees groan, and the streams rush furiously. 4. The storm gradually goes off, the clouds disperse, and the sky clears. 5. "Nature raises its joyful voice to heaven in songs of gratitude to the Creator." In return for this elaborate promise, the music is as disappointing as most of the descriptive music of this period. Still the title page shows a growing appreciation of the resources and possibilities of programme music.

The chief value of the Symphony of Knecht's is its influence on Beethoven. While there is no direct evidence that Beethoven modeled his "Pastoral Symphony" on Knecht's "Portrait musical," there is every chance that Beethoven knew the work and its tendencies.

From Knecht's "Portrait musical" to Beethoven's "Pastoral" Symphony is an enormous stride in the development of programme music; but before we can consider Beethoven's treatment of the subject, we must realize his musical ancestry. He was brought up on Bach's Well Tempered Clavichord; while still a young man he came prominently under Mozart's notice; later he was Haydn's pupil. His education then, was thoroughly classical in its surroundings and influences; his music conformed in a similar way to his tastes. Yet while he was at heart thoroughly classical there are touches of a romantic tendency in many of his works.

It is very hard to decide upon the exact influence which led Beethoven to compose his Pastoral Symphony. Ever since the clavier pieces of John Mundy (of whom he scarcely could have known) there had been experiments in representation of the weather. Haydn contributed his share to "storm" literature in the "Creation" and the "Seasons." In Beethoven's own music the germ of "storm" had appeared in some of the ballet music to "Prometheus"; he also allowed his publishers to call one of his sonatas Sonata Pastorale. Upon the whole it seems

as if Knecht's "Portrait musical" must have turned the scale. The programme was good, the music very poor.

The only objection he could find was the irregularity of form compelled by the programme. With a slight rearrangement it could be made to conform to classical form. Beethoven'e rearrangement of the programme is as follows: "1. The awakening of cheerful feelings on arriving in the country: Allegro ma non troppo. 2. Scene at the brook: Andante molto moto. 3. Merry meeting of country folk: Allegro. 4. Thunder storm, tempest: Allegro. 5. Song of the Shepherds; glad and thankful feelings after the storm." In the few words prefixed to the programme of the first performance, Beethoven has best characterized this Symphony. More expression of feeling than painting (Mehr Ausdruck der Empfindung als Malerei), that is the essence of classicism in programme music.

The Symphony is thoroughly pastoral from beginning to end. In spite of the classical treatment, there are bits of romantic and realistic tendencies here and there. For example, the "Scene by the Brook" is delightfully romantic in its conception; however, just before the end there is a realistic surprise. The movement is drawing to a close; suddenly the note of the nightingale is heard, followed by the quail and the cuckoo. Then the beautiful closing phrase of the Andante cuts them short. The birds come out again, only to vanish before the closing phrase. This realism has an effect half humorous, half poetic. The imitations blend so well with the rest of the movement that they cannot jar upon the sensitive listener, yet they are irresistibly droll. For a moment one could imagine himself back among the "Chants de Rossignol" and "Chants de Oyseaux," by Jannequin. In the Scherzo the effects are steadily rustic; a curious tune on the oboe, with bassoon for bass, always comes in, as it seems, out of time. The trio following, in its roughness and loutish gaiety seems a transcription of one of Tenier's rustic scenes. As a whole, this movement, "Merry meeting of country-folk," is classical in the broad way in which it depicts the gaiety of a rustic gathering. In the "storm" movement, on the contrary, the opposite tendencies of Beethoven struggle for mastery; he is too classical to be entirely vivid, too romantic to be prosaic, and too realistic to satisfy either of the other tendencies. Nevertheless this move-

ment is the most artistic attempt at description that had ever been attempted. The way in which the storm rises, rages and dies away to give place to the song of gratitude, is simply masterly. In this last movement there are imitations of the Swiss "Ranz des Vaches." These are further evidence of the bits of romantic tendency which are scattered through the Symphony.

This Symphony will always remain the masterpiece of classical programme music. We have seen how closely it follows the programme of Knecht's "Portrait musical"; no comparison is possible between the music of the two Symphonies. Knecht, however, must deserve some credit for his programme, which was undoubtedly an enormous stimulus to Beethoven.

After such a work as the Pastoral Symphony, it is disagreeable to have to mention the Battle Symphony by Beethoven. In artistic treatment, and in theoretical basis, it is utterly inferior to the Pastoral Symphony. It was composed in much the the last generation). Beethoven was largely paid for it, and doubtless wrote it in a purely commercial spirit. The Battle Symphony, however, has served its purpose and is now happily beyond resurrection.

Besides these two works, there are others by Beethoven, less definitely descriptive, which have more affinity with "Characteristic music," so-called. As Beethoven undoubtedly gave great impulse to the composition of characteristic pieces, it would be well to make the slight distinction between characteristic music and programme music.

In characteristic music the programme is nothing more than a title, or at most a general idea. In the indefiniteness of its treatment and lack of attention to detail, it is very close to classical programme music. The distinction is at times hardly recognizable. It is very hard to say exactly where pure programme music ends and where characteristic music begins. On the whole it is much simpler to regard characteristic music as indefinitely conceived programme music.

Much of Beethoven's "characteristic music" is created either by a publisher or an ignorant public. The craving for some tangible name or motto is a lamentable and frequent failing among the unlearned musical people. Consequently in examining those works of Beethoven's which are characteristic, we

must be cautious to notice those whose titles he himself sanctioned. The "Moonlight" Sonata, the "Geliebte" Sonata, the Emperor concerto, etc., are perfectly unfounded titles. The most important characteristic works are: The Eroica Symphony, simply a character-study in heroism; the two Sonatas, "Pathetique" and "Les Adieux, L'Absence et le Retour," and three or four movements from string quartettes. In these works are comprised all the attempts at descriptive music which Beethoven made. He was a man of vivid and poetic imagination; he broadened the extent to which the composer's personal attributes can enter into music, almost immeasurably. His music is more the mirror of his life than of any composer before him. His rough jokes, his melancholy, his sublime longings all come out with the direct tinge of personal characteristics. His character is so imparted to his music that it was simply inevitable that when he wrote the Pastoral Symphony all his love for Nature should appear. And it does appear. The first and second movements are actually the musical note-books of a lover of nature. The "Scene by the Brook" was written, as Beethoven himself tells us, by the side of a brook; the nightingales and cuckoo's were realities.

Beethoven should have three things to his credit. First in the creation of his Pastoral Symphony he gave us the most artistic programme music that has been written. It is the most perfect in which description and classical form and beauty are combined; second, he gave great impulse to descriptive music of the type called "characteristic." This bore especially good results in the works of Schumann and Mendelssohn. Finally, in his phrase (more expression of feeling than painting) he has phrased perfectly the artistic canons of the classical school of programme music.

With the death of Beethoven, classicism in programme music came to an end. Even during his lifetime it showed signs of failing. The romantic tendencies, first evident in the Pastoral Symphony, were, to the end of his life, a constantly increasing influence. Indeed the romanticism of Beethoven's later works was so pronounced that many critics do not hesitate to call him the "Father of Romanticism." Though he certainly exerted an enormous influence upon the Romantic composers of the generation succeeding his, it was the influence of classicism with ro-

mantic tendencies rather than a definitely defined romanticism. To my mind true romanticism begins with the period directly following Beethoven's death in 1827. It was developed in the dramatic form by Weber; in the Symphonic form by Mendelssohn.

The whole tendency of Weber's life was toward Romanticism. The influences of his childhood, his early education, the wandering course of his life, the irregularity of his habits, the irresolution and shiftlessness of his character, all combined to develop an artistic temperament whose nature must have been essentially romantic. Of his success, beginning with early youth, as a performer and composer of brilliant pianoforte music, of the success of his concertos for horn and clarinet, or his songs and cantatas I need say nothing. His representative work was in the opera.

In his operas Weber did not write programme music pure and simple, but he used his accompaniments much as Gluck did to heighten the effect of his dramatic situations. At the same time much of the effect is due to the programme-music character of the accompaniment. His operas differ from Gluck's also in the character of their subjects. Though Gluck chose mythical subjects, he remained true to the characteristics of mythical life as imagined by the ancients. Weber, on the other hand, treated exclusively subjects that were fantastic in plot and treatment.

He uses the supernatural in a way that is most happy as far as we are concerned with dramatic effect. Also in the musical accompaniment to the supernatural scenes, Weber's Romanticism comes out in the most original light.

Weber could have done nothing without his marvelously sympathetic use of the orchestra, which, under him, changed from the classic to the romantic. Under his manipulation the flutes, clarinets, horns, trombones and strings gave out tones utterly new in character. He was in fact a "colorist," and his romanticism consisted largely in the coloring he gave to his dramatic situations. In "Der Freischutz" at the vision of the "Wild Hunt" he uses very soft chords on the trombones in a way that gives a weird, unnatural tone to the situation; farther on the tremolo of the strings (employed in an

original manner) gives the scene a supernatural ghastliness that is consummate. Also at the scene where the bullets are cast, two flutes using their lowest notes reproduce the chilling, blood-curdling effect of the moment very adequately. But he has other colors on his palette. In "Oberon," the doings of the elfin world, the watch by the elves over Oberon's slumber in the first act; Puck's invocation of the spirits, the roar of the tempest in the second act; the song of the mermaids and the dance of the elves show Weber in a more idyllic vein. His delicate and tender pictures are the products of the purest romanticism without a trace of realism. Still in spite of the charms of "Oberon," "Der Freischutz" remains his most characteristic work; the music which accompanies the supernatural scenes is absolutely unique in the genuineness of its inspiration.

In complete opposition to the early life of Weber was the life and education of Mendelssohn. Mendelssohn's family was rich and lived a quiet life. At an early age he was taught habits of regularity and concentration. He began his technical training while still very young, and soon obtained a thorough proficiency in the mechanical side of his art. When at the age of seventeen he wrote the first work, the Overture to A Midsummer Night's Dream, which definitely connects him with the Romantic school, he was as well equipped technically as any composer that ever lived. In character his education was entirely classical. Bach, Handel, Haydn, Mozart and Beethoven were the constant companions of his childhood. It is striking to notice, however, that of Beethoven's works he especially enjoyed those later compositions which show so markedly the Romantic spirit. Thus, from childhood he began his connection with the Romantic movement, for which he has done so much.

Indefatigable as Mendelssohn was in all forms of composition, instrumental and vocal music, the only works which show his principles with regard to programme-music are three Concert Overtures—the Overture to A Midsummer Night's Dream, and two Symphonies called "Scotch" and "Italian."

His excuse for writing programme-music was that "after Beethoven's Pastoral Symphony who could resist following his example?" That same motto of Beethoven's *"Mehr aus-*

*druck der Empfindung als Malerei"* has been his guide, but the treatment is always romantic. While he avoids realism in the sense of direct imitation, he usually is successful in the way in which his music calls up the subject.

The few cases of realism such as the bray of the donkey, in the Midsummer Night's Dream overture, or in some small piano-forte pieces, are evidently the results of momentary whims. His programme-music hovers between character-music and pure programme-music.

The Scherzo from his Octett has a motto from the Intermezzo of Goethe's Faust. The Overture *"zum Marchen der schonen Melusina"* is another piece of the same kind; both are unusually refined and charming pieces of character-music. On the other hand, his Overture *"Meeresstille and gluckliche Fahrt"* while in overture-form, was intended, as the composer tells us, to be two companion-pictures, two landscapes as it were. His overture "Fingal's Cave," in a similar fashion, is to be considered as a notebook of impressions of the actual sight of the "Fingal's Höhle." Wagner in speaking of this overture says, "Mendelssohn was a landscape-painter of the highest order, and the 'Hebriden-Overture' is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with a plaintive wail like seawinds over the seas." "Landscape-painter" is the one term which most completely describes Mendelssohn. His Symphonies "Scotch" and "Italian" show the same characteristics. With themes that seem to be "national" in their turn he has built up movements which have a great deal of descriptive power, if they are not so charmingly definite and vivid as his overtures.

Weber and Mendelssohn must be given the credit for instituting the Romantic School in programme-music, the former in the drama, the latter in the overture and Symphony. Taking the theories of the Classicists, they infused into their work more of the Romantic freedom of form and touch, a more vivid sense of color. Where previous composers succeeded through clever realism, or through the quiet beauty of classicism, they have given us charming fantasies of imagination. It is Romanticism in its purest form.

# THE ART OF ACCOMPANYING.

BY B. GLUCKENBERGER.

The cry for artist-accompanists having lately gone out again from different parts of our country simultaneously, I was prompted to look up an article on this ever-important subject which I wrote some ten years ago, but not being able to find a copy among my papers, and receiving no response to a request for a copy from the publishers, I have concluded to write a new, and what I believe will be a more mature paper on the same subject.

One of these demands for first-class accompanists came from that foremost of all music-centers of our country—Boston. This certainly was a surprise, for surely if Boston felt the need of better accompanists something must be radically wrong with the generally neglected, and least understood and appreciated part of the musical art; generally neglected so far as America is concerned. A first thought would ridicule the idea that there could be but few real good, first-class accompanists when Europe and our own country seem to be overrun with fine Virtuosi. Still, the facts are what the wail from Boston and other cities indicates. The cause for poor accompanying is not to be found in poor training in the art of piano-playing, but rather in the lack of training in the art of accompanying.

As we have a true and absolute course by which to attain the highest art in piano playing—so there is and must always be a sure and positive course to follow by which to reach the art of accompanying. Of course, this paper deals with the art of accompanying on the Piano a Song, a Chorus or any orchestral instrument—such as the Violin or Cello for instance. How little the average American audiences at a Concert or other musical affair appreciate or understand the value of good accompaniment is easily and best illustrated by the criticisms of such performances, as they appear in the daily press. If you can not get enlightened comments from that source, what can

you expect from the average layman or music-lover? Very rarely after a Song Recital or a Violin Recital where much accompanying is required, do you find mention of the accompanist's work in the critics' resumé next morning, and yet how much of the artist's success in that very Concert depended upon the artist-accompanist, if he was such an one, and if not, how much of the failure of the artist was due to the same source. The fact is, one hundred per cent. is added to an artist's best efforts by good, while incalculable damage results to the artist from bad accompanying.

Why do our critics pass over this important adjunct of a musical performance? Because most of them know nothing about it, and are not even musically educated. In European cities the criticisms of a Concert always include remarks on the accompanying. Why? Because newspapers that send men to criticise a musical performance always send such as are musicians, and who are technically equipped to criticise. These men are entirely responsible for their utterances, and while they may err in their taste or judgment, their opinion is, nevertheless, based on solid musical knowledge.

Not all our musical critics, however, are musical ignoramuses, for, happily, most of the larger daily papers of our great cities employ men at large salaries, who are the peers of most European critics. I mention at random H. E. Krehbiel, W. H. Henderson, James Huneker and August Spanuth, all of New York, then Mr. Louis C. Elson, Mr. Apthorp and B. Wolff, of Boston. Chicago has the well-known pedagogue, musician and litterateur W. S. B. Mathews, and I might add several more, but the above list of the most distinguished ones must suffice. When we strike our smaller cities, as a rule, the ignoramuses are painfully in evidence. As a rule, I say, for even in a few of the smaller cities competent persons are employed to write musical criticism. But the gush, slush and drivel that in most cases go to make up so-called criticism many well be characterized as an abomination. And this vile stuff is extremely harmful to art.

Having digressed from the main subject, I will now retrace my thoughts to the true course to pursue—as I believe—in order to acquire the real art of accompanying . The requirements essential for artistic piano playing are just as essential

for artistic accompanying, viz., musical talent and aptitude, a good ear, and good sight reading. The latter requirement will develop fully if you follow my plan faithfully.

As the beginner on the Piano progresses with his simple exercises, he should be taught to play little four-handed pieces or exercises with his teacher or older pianist—playing alternately the Treble and Bass positions. This practice should never be dropped; opportunities of accompanying instrumental players of his own age and degree of advancement ought to be afforded him. If he has this chance and can keep it up he ought—if ambitious enough—to accompany wherever and whenever he can, and as he grows older he should offer his services as accompanist to some Violin or Vocal teacher *gratis* in order to still more perfect himself. One of the most helpful experiences I had was as a young boy in Cincinnati, when I accompanied for several years the Violin classes of S. E. Jacobsohn, never receiving or expecting a cent of remuneration. I did this work with real zest, knowing all the while what the practice meant for me. The pupil having arrived at about the age of 18, should take up the reading of old Ecclesiastical music in which he will encounter the *C* clef as applied to the different voice parts, such as the Soprano, where middle C is written on the first line—Alto, where it is placed on the third, and Tenor, where it occurs on the fourth line of the Staff. Having once mastered the art of reading and transposing this style of music, even to the almost impossible task of playing double Choruses of eight separate and distinct voice parts on the Piano, he will, if he be eager to become a musician—for to be a good piano player or singer does not carry with it the broad term musician—look around to explore newer fields with which to improve his reading and musical knowledge. He will now come in contact with chamber music. This in its loftiest conception means String Quartettes. In playing these String Quartette Scores, whereby he encounters the familiar G and Bass Clefs, he also meets an acquaintance which he had found in the old Church Music. This is the Alto Clef, used for the Viola—also in some instances the Tenor and Alto—rarely the G Clef—for the 'Cello. It is absolutely necessary to play on the Piano most of the old classic String Quartettes of the Masters, for of all the forms

of musical expression—the most classic—therefore the most refined and elevating is the pure String Quartette.

Becoming thoroughly familiar with the reading and playing of these Scores he must now proceed to the easier Symphonies and overture Scores of the old Masters. Papa Haydn being considered the father of both String Quartette and Symphonies, the pupil must of necessity start with his works, and by degrees proceed finally to the Scores of Mozart, Beethoven, Schuberth and so on to the more modern Creations. The latter require a far wider and more comprehensive knowledge of Score Reading. Already Haydn's Symphonies demand an insight into the orchestra and what its component parts consist of. He has now learned to play and read the String family, to which group in the full orchestra is added the well-known Bass Fiddle. This instrument sounds an octave lower than it is written. Next to the String or Foundation group of the orchestra we have the Wood wind. The Piccolo—sounding an octave higher than written—the Flute, Oboe, Clarinet (this is a transposition instrument) and the Bassoon. Next group the Brass Instruments, such as French Horns, Trumpets and Trombones—all transposition instruments, even the Tuba—which is written sometimes in different clefs.

Finally, we use the Percussion Instruments, such as Timpani, Snare and Bass Drum, Triangle, etc.

This orchestral Score reading at the Piano becomes most fascinating and instructive and one's sense of time, rhythm, dynamics and color is greatly benefited by its constant practice.

The reading and playing of a Vocal or Instrumental accompaniment after this thorough course becomes mere child's play. If such a course of study were more generally understood and practiced in our country, we might have not only better sight readers and accompanists, but that which we need as much—better musicians. A good accompanist should be able not only to read quickly, but he should follow the interpretation and all the intentions of the soloist, even to instinctively anticipating what the artist will do.

In other words, he must think and feel with the artist. There should be always a subtle affinity between the artist and the accompanist. The reason that we have so few artist-

accompanists is that so very few pianists follow out the plan that I have outlined. Truly, this course is tedious and extremely difficult, but anything worth having is worth striving for. When talented pianists will quit thrumming at the Piano six and eight hours a day on purely piano compositions, and will use some of their time in learning to play the original Scores of Ecclesiastical, Oratorio, String Quartette and Orchestral music, to which they should add the playing of the vast store-house of Piano Chamber Music—such as Piano Trios, Quartettes and Quintettes, they will at least, through this plan, develop into such good sight-readers and accompanists that real Vocal and Instrumental Artists will find no more cause to complain of them.

# WOMEN'S AMATEUR MUSICAL CLUBS.*

BY ROSE FAY THOMAS.

Ever since I came to Chicago in the fall of 1879 I have been more or less connected with the work of women's amateur musical clubs, a connection which, beginning with our own home club in Chicago, gradually extended itself until at one time it included nearly every club in America. The remarks which I shall make in this paper, therefore, may be considered as trustworthy, because they are conclusions which I have reached not through theory, or even through observing the development of a single organization, but through an intimate personal association with a very large percentage of all the clubs of our country from Maine to San Francisco, and from the Great Lakes to the Gulf of Mexico.

Though each club has its individual variations of details, the customary organization of a woman's amateur musical club is as follows, as to the general outline: The membership is divided into two sections, active and associate. The active members do the work of the club and are its governing power. The associate provide the means to carry on the work, and are admitted as listeners to musical meetings only. The duties of the active members consist in providing the music for the club concerts, promoting the social side of its intercourse and attending to all minor details in connection with its work. The qualification for membership is usually the ability to sing or play on some musical instrument sufficiently well to be acceptable as a performer at the musical meetings of the society.

Such are the fundamental construction lines of the average amateur club. In other words, the club is generally started for the purpose of providing a musical afternoon for its members once in two weeks, and its chief object is to make this music as good as the resources of the membership will allow.

It will be readily seen that in places where there is but little professional music it is a very valuable resource to music lovers to have these musical afternoons provided at such fre-

*Read at the Convention of Musical Clubs at Cleveland, Ohio.

quent intervals. And also that it is a great stimulant to the active members in keeping up and improving their executive musical ability to be called upon constantly to give performances of this semi-public character. No woman wants to stand before an audience and make a failure of her performance, and she will always do her very best to improve herself to the utmost when she knows that she will be called upon to show what she can do upon a stage from time to time.

The benefits of thus hearing and making music constantly can hardly be overestimated in a community where otherwise there would be none. And though the class of music with which the community is familiarized by this means is, in the main, only that which comes within the range of amateur ability, it is generally all good, and by the best composers, and by means of piano duets and quartets some little knowledge is also gained of the higher forms of composition through the occasional performance of piano arrangements of orchestral works.

And now we come to another and more important result of the amateur club. It is very soon discovered, as the taste and knowledge of the club grow more intelligent and discriminating, that the members begin to want something better in the way of a performance than the club can furnish from its own membership alone. Hence chamber music begins to take its place upon the programs. A professional violinist and 'cellist are engaged for the string parts, and the piano is played by one of the better performers of the club. With the advent of this class of music the club advances with one bound to the contemplation of the highest forms of composition, the very cornerstone of the art, and those who study it intelligently soon find in it a fascination superior to any other kind of music, while even the average listener who knows nothing of its intellectuality or of its structure is vaguely conscious that something superior is going on and wishes she only knew what!

Finally, as the club grows rich and prosperous, artists' recitals are added to the general scheme of its yearly work. And here, again, it is of immense service to the community by bringing to its city a number of times each season the very best musicians—and that not in a variety program of trashy "popu-

lar" selections, but in a serious and worthy program wherein the artist renders the best music in the best way, thus exerting a powerful influence in the elevation of the public taste.

I have now pointed out the beneficent musical work which is being done in originally unmusical towns and cities in our country by the Women's Amateur Musical Clubs. And so far as it goes it is very good. But I am sorry to say that, having reached this point, the great majority of clubs come to a standstill and their progress ceases. Their musical life then becomes a mere repetition year after year of what has gone before, and it is only by adding new members constantly, to whom the club work is fresh, that the interest is maintained. The old members, weary of a routine which offers no progress, drop out of the work almost as fast as the new and inexperienced members come in. We must conclude then that the usefulness of the average club is limited. It takes the absolutely ignorant listener and the mediocre performer, and educates the one to an intelligent interest and the other to a much higher scale of performance. But, having got them there, it can take them no further, and all it can do is to make its farewell bow to the enlightened and turn its attention to another set of the ignorant and mediocre, like a school which every year graduates its highest class and begins anew with its lowest. This sort of educational work is very valuable, as we have seen, and even necessary, but in my judgment clubs could and should be so organized that this stationary period of their progress could never arrive, and that the advanced members would always find in them advanced interests to work for.

The problem now before us, therefore, is how to find a scheme of work which will interest and hold the cultivated, and, therefore, the most valuable part of our club membership, as well as the ignorant or mediocre.

One very great bar to the true progress and development of amateur clubs is that their officers rarely put to themselves the plain question: "What is the object of this club?" I would like to ask the present assembly, therefore, "What is the object of amateur clubs?"

It is stated in nearly every club book which I have seen to be twofold: First, the development of the musical talent

of its members; second, the promotion of the musical interests of the community. The first of these objects is always scrupulously cared for, and as a result the standard of amateur music is astonishingly high in all parts of America. The second is seldom paid any attention to, and as a consequence, we rarely find an amateur musical club furthering, as a society, any musical interests but its own. The ideal club should indeed develop the talent and promote the culture of its members, but it ought also to be the bulwark and cornerstone of every worthy artistic enterprise in its city. The line which separates amateurism from art is as broad as that which separates the equator from the poles; nor is art even possible to the amateur; if it was she would be an amateur no longer, but an artist. And as the amateur becomes more and more cultivated she cares less for the music she can make herself, and more and more for the true art life of the community. In order, therefore, to hold her interest and secure her continued co-operation in its work, the club must afford her both an ever widening field of study and an opportunity to do her share not only in promoting the amateur, but also the art interests of her city, be it large or small.

I have given this question a great deal of thought, and I have come to the conclusion, based on the work of various clubs which have actually experimented successfully on the lines I am about to suggest, that the best way to promote both the personal culture of club members and the art life of the community is for the clubs to organize departments for musical orchestra study in which they work in connection with orchestral performances. And let me say right here that for such work it is not necessary to bring costly orchestras like those of Chicago or Boston, from a distance, but it can be done very well in connection with the home orchestras which are to be found nowadays in all cities of any size. Let the club which has this kind of work in view as a part of its annual scheme enter into a business arrangement with its local orchestra whereby the orchestra agrees to give, let us say, six symphony concerts, the programs of which shall be sent to the club in advance; and the club agrees to subscribe for a certain number of season tickets and to lend its influence toward the success of the concerts with the general public.

Very few orchestras would refuse to enter into a partnership of this kind. Then let the club members make a regular analytical study of each program before it is given. The symphonies should be analyzed structurally, and their leading themes and the forms of the various movements studied. Suites, symphonic poems, and overtures should be studied in connection with the scenes or ideas they are meant to express, and operatic extracts should be placed in conjunction with their original context. When a program of compositions has been studied in this way, and immediately afterward is performed by an orchestra, the intellectual musical culture which results can hardly be overestimated. Perhaps the local orchestra may not be very perfect either in size or quality, but when you are listening to it with the idea of learning to understand and appreciate the beauties of the composition, rather than of enjoying the excitement and intoxication of a great performance, you will take pleasure in its work even in spite of imperfections and shortcomings. Nothing will help to raise the standard of the orchestra more quickly than to find support and sympathy and appreciation among the musical circles of its own city—especially if they are coupled with a demand for its best endeavors. This plan, which has been in successful operation for many years in the Brooklyn Schumann Club and the Evanston Thomas Concert Club, achieves the double purpose of providing the best form of intellectual culture for club members with the most practical method of fostering and encouraging the musical development of the community, and the opportunities it offers for musical advancement are unlimited.

Ladies, this National Federation of ours will either be a mighty influence in promoting art in America, or a useless failure, according to the aims we set before us, and the methods we use to accomplish them. I confess that I have heard with pride and satisfaction the reports and discussions this week. They have shown to us that every officer has worked, and is ready to continue to work, without a thought of her personal interest, for the highest interests of the Federation. It has shown the delegates quick to understand and eager to cooperate in every noble and worthy effort. Also it has shown the entire harmony existing throughout the whole great organ-

ization, the kindly spirit of appreciation of the efforts of the various committees, and, best of all, the absence of all desire to criticise those upon whose shoulders has fallen the burden and heat of the day. It is so easy to criticise the work of others; so much easier than to do it better ourselves.

If this sweet and wholesome spirit continues to dominate our organization, and is coupled with high ideals and unswerving truth and sincerity of purpose, before we know it we shall have created an institution the beneficence of whose noble influence shall be felt in every remote corner of our continent.

# THEODORE THOMAS: A SKETCH.

BY AN OLD ADMIRER.

In another part of this issue appears a recent portrait of that distinguished musical conductor, Mr. Theodore Thomas, whose tenth season with the Chicago orchestra has just closed. Mr. Thomas was born in Germany in 1835, but having been brought by his parents to America, when he was a boy of ten years or so, he has grown up amid American surroundings, has worked in America and has been one of the most important agents in the musical education of the American people in orchestral ideals.

Mr. Thomas was taught violin playing by his father, and so apt was the boy that in 1851, 1852 and '53 the young artist toured the country as solo violinist with Jenny Lind, Sontag, Grisi, and other singers. He also played in opera orchestras, when there were any, and had a little experience as conductor. His symphony soirees were undertaken in Irving hall, in 1864, and were continued for several years. Later they were taken up again in Steinway hall and continued for several years. His first orchestra having something of permanence was that of the Terrace Garden in 1866, later in Central Park garden, and it was with the players of this orchestra that he made his first western tour, in 1869. By this time the fame of the smooth playing of this orchestra had become extended far beyond the bounds of the eastern city and the western tour at once obtained for the young conductor (Mr. Thomas was then but thirty-four) a recognition as an artist of power.

It is a mistake to suppose that Mr. Thomas began his career as conductor by raising the standard of classical selections. On the contrary, his first work at the garden concerts partook of the character of such work the world over, the pleasing being the quality first in importance. The programs were light, but Mr. Thomas very early in his work began to include parts of string quartets, such as the theme and variations in D minor, by Schubert, some variations by Beethoven, etc. Strauss waltzes naturally figured quite extensively, and he

made it a point to exploit the fine playing of his men by giving a great many concertos for flute, violin, 'cello, clarinet, and, when concertos failed, operatic selections meant to bring out the superior work of the trombone, horn, cornet, etc. The players were all young men, fresh from their conservatory study, and the distinguishing quality of the work was its smoothness.

As a conductor Mr. Thomas was rather arbitrary from the start. Hiring and paying his men, he insisted upon discipline and got it. It is told of him that upon one occasion the second horn being unexpectedly taken ill at the last minute Mr. Thomas requested one of the other players to take a short solo bit appertaining to the missing part. The player declined upon the ground that it did not belong to his part; Mr. Thomas proposed to write it in, but the player objected that this would make no difference, if so written it would still be foreign to his proper part. Mr. Thomas discharged him then and there, requiring him to pack up his instrument and hand it to the librarian and leave the hall before the concert went on. The player sued for his salary and got it to the end of the month; but it is altogether probable that his service in the Thomas orchestra ended then and there for good and all.

For the eye Mr. Thomas has always been a pleasing sight. His smooth and well shaped back, his quiet manner, the grace of his beat, and the very evident fact of his authority despite the absence of any appearance of trying very hard to work out the ideas in the piece, appealed to the public. All the old lovers of Mr. Thomas recognize the deterioration of his beat during the last ten or fifteen years, ever since, in fact, that he began to conduct large festivals with chorus. Mr. Thomas is not now nor ever was a good chorus conductor. He has very poor idea of vocal effect, no idea of the equation between the voice and the musical idea, and he is liable to change the tempo at concert prodigiously from that of rehearsal. In the effort to enlarge the sweep of his beat in order to make it intelligible to singers he has lost the old-time exactness, while he still stops quite a bit short of effectiveness as chorus conductor.

Mr. Thomas' preparatory education towards the higher art of conducting was largely gained in the Mason and Thomas quartet evenings, which were given from 1855 to about 1867.

Mason was the leading spirit in this organization at first, being several years older than Mr. Thomas, and having then just come back from very superior European opportunities. Later Mr. Thomas began more and more to hold the rank of quasi-director. In the work of this organization he acquired experience in the larger form of chamber music, gained nobility of conception and ideas of finish. All of these he tried to work out in his orchestra and succeeded so well as to make his name famous. His rank as orchestral conductor was promoted by his beginning as an exponent of modern music, especially that of Wagner and Liszt, both of whom were mainly ignored by the Philharmonic.

The early successes of the Thomas orchestra were cut short by the losses at the Philadelphia exposition, in 1876, when the orchestra was disbanded. From 1878 to 1880 Mr. Thomas was president of the Cincinnait College of Music, but after two years a disagreement with the then financial head of the institution led to his resigning and returning to New York. In 1880 he was elected conductor of the Philharmonic, which position he retained to the mutual advantage of himself and the patrons of the orchestra until 1888. In 1890 the Chicago orchestra was established. This running series of dates affords but a light suggestion of the influence which Mr. Thomas exercised during these years, since ever after 1869 there were few seasons when he did not tour with his orchestra, sometimes going as far as the Pacific coast. He conducted the American opera (under Mrs. Thurber's management), in which capacity his work was of much better quality than usually considered.

Among the more picturesque incidents of Mr. Thomas' career, the festivals which for several years he conducted in various cities occupy a prominent place. These were carried on upon a grand scale. A local chorus of several hundred was trained in choral numbers sufficient for four day's concerts. Before the festival week the conductor in chief visited the chorus a few times and held a rehearsal, accustoming them to his beat and ensuring himself that they were making progress. Then when the festival moment arrived Mr. Thomas appeared upon the scene with his orchestra, enlarged for the occasion to the number of about one hundred and twenty, and a company of solo artists great and small engaged for the

various leading roles. In this way he controlled for five weeks, several seasons, such solo artists as Christine Nilsson, Campanini, the tenor, Whitney, the basso, with such adjuncts as Mme. Hestreiter, Ludwig, the baritone, and a variety of lesser but still then famous lights in the world of song. Thus the festival presented a variety of great works, in connection with programs composed of selections, among which copious fragments of "Lohengrin" and other Wagnerian works were given a very adequate performance. As an example of a program of this character, one recalls a Chicago program containing "Lohengrin" selections for the first half, the solo artists being Whitney, Campanini, Nilsson and Ludwig, with perhaps Anna Louise Cary as contralto; and for second part the ninth symphony of Beethoven. With such a quartet, a performance of the ninth symphony becomes as near an artistic success as is possible in that least possible of choral fantasies.

In conducting these festivals for five weeks on a stretch Mr. Thomas' remarkable qualities as a general came out forcibly. Before leaving New York, he had a schedule of his time for the entire period.

At such an hour, to arrive; at such, rehearsal, such a work or passage; at so-and-so, committee meeting; at such an hour, a siesta of so long. Thus every day was carried out according to program, and at the end of five weeks' terrible strain and responsibility he came out much fresher than his immediate lieutenants, who had not been able to control their own time, but had by no means the easy task of running the thousand errands and by looking after the multitudinous details of great affairs. Mr. Thomas traveled by special train. In this connection a good example is furnished by the manner of his removal to Chicago.

Mr. Thomas concluded his New York life by a farewell concert which took place on Saturday night. After the concert there was a supper at which many of his best friends were present. At 2:30 a. m. Mr. Thomas' special train pulled out from Jersey City, with his orchestra on board, his vast musical library, his family and household goods. The latter had been in their usual position in the Thomas household up to Saturday morning; then appeared an army of packers who took up carpets, packed everything and loaded it upon the wagons

for Jersey City and the special train. When the train reached Chicago, Monday morning, an army of wagons was on hand and the household goods were unpacked and the house settled upon the North Side in Chicago in time for dinner on Monday evening. This is what can be done by one who knows how. The intervening nights of Saturday and Sunday had been comfortable upon the sleeping cars of the special train.

When the final story of Mr. Thomas' eventful life comes to be written, most likely the Chicago chapter will be regarded as on the whole not the least important. Through the influence of his brother-in-law, Mr. C. Norman Fay, of telephone and gas trust fame, the Chicago Orchestral Association was formed and a guarantee fund of one hundred and fifty thousand dollars subscribed, for three years. Contrary to expectation the annual deficits exceeded this vast amount, that of the first year reaching upwards of sixty thousand dollars. At the end of the period additional funds were provided, and thus the work has gone on for ten years.

The twenty-two concerts of the orchestra and the like number of public rehearsals have afforded Chicago opportunity for first-class orchestral enjoyment, in programs which, on the whole, have been singularly representative of all schools and of the highest standards in art. These many sided programs have been played with generally fine finish and smoothness. Occasionally the interpretations rise to a high order; at other times they are more conventional. In either case the playing is up to the standard of the best orchestras anywhere, and it is believed better than that of any other symphony orchestra saving possibly that of Boston. This is certainly honor and privilege to Chicago, and a credit to Mr. Thomas.

The effort to maintain a chorus in connection with the orchestra proved more expensive than satisfying, the work ending after two years with a really inspiring performance of the Brahms German Requiem, the choral parts of which had been prepared singularly well by that indefatigable worker, Mr. Arthur Mees.

The Columbian Exposition proved rather a disappointment to Mr. Thomas. He had there an orchestra of one hundred and nineteen men, of most wonderful excellence in all parts, years having been spent in bringing together certain very de-

sirable specialists in the wood, wind and brass. It was Mr. Thomas' ill fortune to make the wrong play at the very beginning of the fair. The late William Steinway, not content with declining to exhibit (for fear lest local fondness should result in giving all the honors to the Kimball Company), used his personal influence to induce all other makers of concert pianos to join him in remaining outside. By great efforts the managers of the fair were able to induce the house of Chickering to leave the combination and exhibit, on the assurance that their instruments should have a place of honor when pianos were wanted. Imagine the consternation when it appeared that Paderewski had been accepted (at his voluntary offer) to open the concerts at the music hall in his own concerto, played upon the Steinway piano. A hive of bees rudely disturbed or a wasps' nest would be mild compared with piano row in the exposition about this time. Needless to say that Mr. Thomas, with his peculiar inability to realize the risks he was taking, carried his point. Paderewski played in a dismally cold hall, half filled, Thomas conducting in overcoat and skull cap, while the "heathen" raged without.

It came high. The clamor ended after two months of the early and poorly attended parts of the fair, by Mr. Thomas resigning. It was a pity. Later on the musical work would have become self supporting or nearly so, and the arrangements had been made to illustrate the best forms of music in a very complete manner, saving only the form of opera. While it lasted, however, Mr. Thomas controlled what was perhaps the very best orchestra ever brought together. The closing symphony concert, with Tschaikowsky's fifth symphony, illustrated this fact by a memorable and heart-stirring performance. In all this work of bringing the men together and of training them, Mr. Thomas deserves all the credit. It was the climax of his years of experience and great undertakings. Pity it was that the millions who attended the fair during the last months could not have heard this wonderful band.

A career so honorable and so long continued naturally raises the question of the personality of the man able to make such a record. It is not altogether easy to satisfy curiosity of this kind. Mr. Thomas, as we have seen, has been essentially self-made; his personality is that of the self-made man. He

has indomitable perseverance, great executive ability, a sincere love of art and no little sagacity in distinguishing between the true and the false, enormous routine capacity as orchestral master, the art of rehearsing precisely the parts needing it, foresight so that nothing catches him unprepared, and honesty and manliness of character. It would be perhaps too much to accuse him of amiability, but he is a firm friend when he will. His whole life has been devoted to music. He has heard very little music which he did not conduct himself and never frequents concerts given by others. In his whole life he has been in Europe in the summer about three times—at Bayreuth, Munich, and Paris. Everything else he has done himself. He has had his ideals and worked towards them. His name stands as an assurance that an elevated standard of art will be maintained. It has become an honorable and valuable trademark.

While capable of geniality in private life, his attitude towards other artists is generally considered intolerant and unappreciative. Yet he cherishes a sincere love for the musicians who were with him in his early years and to them he is a warm-hearted friend. At home he is affectionate, yet always working and latterly reading. The world of books, which was formerly unknown to him, has begun these later years to open its treasures to him, and his delight is that of a first-rate mind coming rather late to its true enjoyment.

As a conductor he works faithfully to understand every score taken up. He tries them over, reads them privately, tries them again, and occasionally it happens that after the last rehearsal his farther study of the score reveals essential points, which he is able to bring out at the performance, such is his control of his men. The best proof of his mental force is to be found in the fear which all his players have of him. He exacts implicit obedience and attention and the Thomas recording angel makes very few allowances.

While no intelligent person disputes the fact of Mr. Thomas having held for many years past a peculiarly distinguished name in music in America, there always have been and still are conflicting views as to the mutual obligation between him and his adopted country. Those immediately around Mr. Thomas are accustomed to assume with him that all or very nearly all

the growth of musical taste in this country during the past forty years has been intimately connected with his name and work. According to their view Mr. Thomas has established a standard of high art and has always been loyal to his ideals; and they even go so far as to claim that he has lost money by his steadfast loyalty to his ideal. They say that when Mr. Thomas began as director the modern composers were ignored and only the classical and the romantic composers to a limited extent were recognized and worshiped. Berlioz, Liszt, Tschaikowsky, and everybody since Schumann, even Schumann himself, they think to have been properly placed upon pedestals before the American people solely by the work and high ideals and determination of Mr. Thomas. They say that he created an orchestra better than any that had been in existence before; played music in such a manner that the public learned to enjoy it, and so on and so on.

Against this extreme claim in behalf of Mr. Thomas' influence others urge that there were very good orchestras in New York and Boston before Mr. Thomas began to direct; that Bergmann was as good a conductor and a better musician. That the awakening of the American people in musical intelligence has not been due entirely to Mr. Thomas. They admit that his first symphony soirees in New York and his Central Park Garden orchestra were novelties in America. That in the orchestra he established a discipline and a standard of finish previously unknown in America, excepting, of course, that of the Germania orchestra, of which Carl Bergmann had been director and Carl Zerrahn the first flute. Thomas brought in the bowing together of the violins, following Habeneck of Paris in this innovation now universally observed. As for standard of classical merit, it is remembered that the Germania, the Philharmonic, and several other orchestras had produced modern works before Mr. Thomas began. In fact, Mr. Thomas' first work was not that of setting up a higher standard of selection than the other orchestras had; on the contrary, he let down the standard in favor of single movements of symphonies, many short and pleasing tidbits, such as the Schumann "Traumerei" with which he used to make a reputation; later the Handel "Largo" took this place. These were small affairs which the Philharmonic considered below

their attention. Mr. Thomas employed them to attract the general public, and also for improving the unity of his strings, about which he was always careful.

It is not true that Mr. Thomas introduced Wagner's works earlier than anyone else in America. The Germania orchestra played the "Tannhaeuser" overture in 1851 and before, in Boston and elsewhere; and the New York Philharmonic played it somewhere about 1853. The same was true of the "Lohengrin" prelude and other numbers at that time accessible. Later, when Mr. Thomas had begun to make a name, Liszt (partly through the intervention of Dr. William Mason) recognized the advantage to Wagner that would result from Mr. Thomas having some of the new things, and through his sub rosa efforts Thomas was able to play the "Ride of the Valkyries" about 1871, and several other fragments of importance, earlier than they were played in Europe. Mr. Thomas himself, however, had no influence with the Wagnerian coterie—a circumstance reflecting more severely upon the coterie than upon Mr. Thomas, who then, as now, had very little of diplomatic *savoir faire*.

(To be concluded.)

Among the younger artists who are giving promise of holding a leading position as conductor later on, few names are to be mentioned as of equal promise with that of Mr. Theodore Spiering, the violinist. Spiering has certain fundamental qualities which young Americans do not always possess. He is a splendid violinist, a distinguished pupil of Joachim, able to play a magnificent repertory of great works for his instrument and to interpret them with technique and temperament. This is something, for it indicates musical ability as well as the perseverance for attaining greater results. Then Spiering has had lots of orchestral experience. His training as a young violinist in his native city, St. Louis, has been supplemented by his Berlin experiences and later by his position as one of the most highly esteemed first violins in Theodore Thomas' orchestra, where his solo talent was most evident. Later he has formed school orchestras and in an incredibly short time has brought them to the smooth work of acceptable accompanists for concertos of the first order. Then, he has conducted his own orchestra in a great variety of out-of-town engagements, particularly within the last two years.

The Sunday concert in Studebaker Hall May 4th brought all these elements to recognition by many who, until then, were not aware that aside from Mr. Thomas so good and so fresh a conductor was available in Chicago. The program contained the overture to Mozart's "Magic Flute," the Schubert Unfinished Symphony, the "Tannhaeuser" overture and some selections from Delibes. The symphony went beautifully, as also all the others. The Tannhaeuser received a reading which was inspiring and authoritative, avoiding the intolerably slow tempo with which Mr. Thomas usually be-

gins it. In short, the audience, which was large and very enthusiastic, had a genuine surprise, and the success of the young conductor was most evident and gratifying. Next season Mr. Spiering will take a number of out-of-town engagements for his orchestra, and it is his ambition to keep the players together and to bring the work up to the highest possible standard.

Speaking of the Spiering orchestral concert, there was Mr. Bispham as singer, especially brought on from New York for the purpose. That he sang well (being in good voice) goes without saying. Most delightful was his work, whether considered from the musical standpoint or from that of the fit delivery of the text. Nor is it, perhaps, in order to criticise unduly the quality of his selections, considering how well he sings those old English songs. They are, however, but meager from a musical standpoint. In fact, his entire list of eight songs failed to furnish a single illustration of really musical song of high art. In place of this he sang again his old success, the horrible Damrosch hanging bee of "Danny Deever," a song horrible in its text and inconceivable musically, set to music which is barren to absolute nakedness. A more uncanny bluff for a song was never worked off by a popular artist.

This raises anew the old question whether audiences have any rights which popular singers are bound to respect. When an artist so well trained as Bispham and so well versed in the entire literature of song deliberately confines his work to selections which stop quite a bit short of really artistic demands, he thereby gives his opinion of his public and of his own real powers. Were the pianists to show no higher ambition for making known to the public the great works in their line, the advance of this country would be much less than it is.

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Our Music Students' Clubs sometimes work splendidly. Many highly enthusiastic letters have been received from clubs in all stages, from the warm-hearted beginning all through the work of the first year, testifying in the most ample manner to the interest and instruction which the work created.

In all respects, according to these writers, the work more than fulfilled promises.

Out of the seventy or more clubs organized last year, perhaps six or eight failed entirely accomplish anything and even failed to pretend to go on with the work. One of these failures was in a large school, where there were students and members enough to have carried out the work in all its completeness.

Why these failures? The answer is easy. There was no one teacher understanding the importance of the work and able to keep the class at it until they had acquired a momentum of interest and already-established success.

Why did the great majority do so well? Simply because in every club there were two or three students who had enthusiasm enough to leaven the whole lump until such time as the work had gained headway to run of itself. There is nothing that can take the place of an intelligent and enthusiastic teacher.

What are the qualities in a teacher which will make a work of this kind succeed in a class? First of all, the teacher must believe in music; and believe that everybody else will believe in it as soon as they understand it. Without this faith as a groundwork no good education is possible. Everything in this world is really done by those who believe. Nothing is done by those who "really do not know; perhaps." The "perhaps" teacher is a failure from the start; and so is any work she may inaugurate.

The believing teacher is a success. Her enthusiasm is contagious. It wakes up others, and others still beyond. There is no power in any kind of art work so productive (as far as it goes) as enthusiasm.

Enthusiasm will not take the place of knowledge. But, added to a little knowledge, it will make that little knowledge productive beyond the ratio of the good ground in the parable.

Enthusiasm is an attitude of mind which has wonderful potencies in it. Not only does it warm up other minds, but it also increases the aptitude of the mind to receive and assimilate knowledge. An enthusiastic mind is a living mind.

Children and young people are attracted by enthusiasm.

It is their natural attitude of mind. To the awakening child the world is full of novelty, beauty and meaning. Every new thought is just so much added to his stock and he delights to share it with another.

The Music Students' Extension Clubs are planned for this sort of students and teachers. Every time the work is undertaken with this kind of leaven in the meal, it works most gratifyingly. Those who set about it without enthusiasm are like those who set flour to rise with no yeast in it. Every housewife knows what happens then.

So, the first thing for the young teacher attracted to this work is to decide whether she really wants it; whether in her inmost thought it appears capable of stirring up her class and leading them into better musical experiences than they would find of their own accord or by her often desultory leading. Then, whether she is willing to give the work a little time to get in its influence; trusting to her own enthusiasm and careful division of the work among the members, to keep everybody in line until this point is reached.

When she finds herself ready for the work in this sense she will be greatly surprised to discover how easily it will go, how ready her students will be to take it up, and how productive it will prove for them in every respect.

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In their notices of the Godowsky concert and recital in Berlin, I notice that the critics fell into certain forms of speaking which ought to be corrected. They speak of Godowsky playing Chopin studies arranged for left hand; and of his at times "playing two studies at once." This, of course, carries the matter entirely too far and conveys a wrong impression. What Mr. Godowsky did in his very first arrangements was to take Chopin's right hand part for the left hand, occasionally adding very materially to the difficulties of the original. This he did for instance in his first arrangement of the A minor study, Op. 10, No. 2, a piece which Chopin planned for bringing up the fourth and fifth fingers of the right hand. Chopin, however, does not require this to be done under the handicap of holding down the chord notes with the thumb and second finger in the accompaniment in

the same hand. Godowsky turned this study topsyturvy, placing the scale at bottom, for the fourth and fifth fingers of the left hand. Meanwhile, as he is making it for one hand alone, he writes in a rather plain melody in notes which have to be held out their full time by the thumb and second finger of the same hand. His arrangement is, therefore, actually more difficult, from a virtuoso point of view, than was Chopin's study for the right hand in the original.

Later on (in one of the studies which as yet are not published) he has made another arrangement, or more properly paraphrase, of this study, taking the scale with the thumb and second finger of the left hand, always sliding the second finger from the black key to the next white key (from the upper black key in ascending, and from the lower black key in descending).

The fifth and fourth fingers drop in chord notes in staccato sixteenths, just as the right hand does in Chopin's original form. This one would think to be trouble enough; but not for Godowsky. He has written over this a 12-8 scherzo for the right hand, of entirely new material, and he calls it "Irrlichter ("Will-o'-the Wisp"), the uncanny effect being due to great rapidity and the elusive intermixture of the 12-8 above and the unnoticeable 4-4 in sixteenths below. It is one of the most original and beautiful of all his works, and so difficult that he himself has to practice it and can play it to his satisfaction only after his hands are well warmed up and feeling light. In constructing this piece, while the Chopin pattern is followed in the left hand, this is by no means strictly so in regard to the harmonic structure. Chopin is often rather commonplace in the middle of his studies, using modulations which in his time were good enough but which are not thoroughly stale. We find these all along and even in such works as the E minor concerto for pianoforte, where the passage work shows distinctly the influence of Hummel. It is not at all the idea, therefore, to speak of this study as being an arrangement of Chopin's work for left hand, since Godowsky while actually making such an arrangement uses it merely for a part of a much larger and more essentially musical effect. In fact, Chopin furnishes here but little more than the traditional *cantus fermus* of contrapuntal teaching.

Then, as to playing two Chopin studies at once—the thing is impossible. It comes nearer to realization, perhaps, in the "Badinage," which consists of a general mix-up of the black key study in opus 10 and the octave study in the second book. The latter is doubled in length in order to reach through the form, and many changes in modulatory structure take place. Moreover, the black key motive occasionally appears in the right hand and the octave motive in the left. This, however, comes nearer satisfying the expression, "two Chopin studies at once," than happens in any other case.

Some of the new adaptations are strangely beautiful. For instance, the has in the key of A major a combined study in which the left hand part is constructed from that of the right hand in the Chopin study Op. 10, No. 11, the one with wide arpeggio chords. Upon this he has placed a right hand part rebuilt from that of the study of trill and appoggiatura for fourth and finger, No. 3, Op. 25, in F major. Out of these two pieces of material he has written a very lovely piece, full of music, a truly pianistic creation. It is not, however, anything at all like a real playing of these two studies at the same time. It merely amounts to building upon the Chopin patterns a combined study in which the left hand has the melody and the extended chorus, such as the right hand has in Chopin's Op. 10, No. 11, while the right hand has the effects of the other study. Later on in the development the hands change parts and the left hand is required to keep up the trill figure inverted from that beginning for right hand in the ninth measure of the Chopin study in F. This affords the left hand a very serious test of obedience, for there is nothing that the left hand despises with better grounds than trill figures with the two weakest fingers while the others are holding notes. The whole effect of this study is delightful. There is not a note of bravura in it; it is subdued and evasive throughout, and, despite Mr. Chopin's fatherhood of the melodic designs, as original as possible.

Speaking of Godowsky's disposition to add difficulties, take the rather dry study of Chopin in A minor, Op. 25, No. 4. This he has arranged several times over. One is published already. It is for left hand alone. But Godowsky begins with the melody at start, in place of leaving it until after

eight measures of accompaniment form, as Chopin does. Later on the middle voice has a motion of twos, then triplets, and finally fours against one. While the Chopin outline and modulatory structure are closely followed, the result is very original, and, of course, epoch-marking for the left hand. I shall always have a higher opinion of the discernment of the Berlin musical public since I have learned how this study was received at its first playing there. The audience at the close of it broke into a storm of applause, showing that there were musicians present having ears to hear what was being done so cleverly and so clearly.

It is a great misfortune for Mr. Godowsky's immediate fame that the American publisher balked before this formidable array of thirty-five additional of these studies besides the ten already published. The new ones are far more musical and masterly than the ten already published. And the multitude of them and their variety illustrates the full measure of this stupendous and epoch-marking technic and art of playing. For the Godowsky technic is something much more than mere hand and finger technic; it is also an epoch-marking pedal technic.

Among the unpublished studies is a very charming and poetic waltz in which the left hand plays the triplet figure of the right hand in Chopin's Op. 25, No. 2, here written in 12-8. The right hand part is written in 6-4, meaning two measures of 3-4, and the waltz motive comes with a very striking and fascinating rhythmic evasiveness, yet in fine effect as a Valse de Salon.

I have before spoken of the manner in which he takes the famous study in sixths for the right hand, Op. 25, No. 8, as a figure for the left hand, interrupting it only enough to permit placing the fundamental basses, once in two measures. Over this he has a delightful cantilena, and the whole is a reposeful nocturne. But repose at what expense of endless practice, before these sixths will content themselves with being seen heard but not seen!

Like all virtuosi of phenomenal and original powers, Mr. Godowsky takes a pardonable pride in difficulties, provided they can be furnished with a saving grace of a seeming musical necessity. This is illustrated in one of his versions of

the first study in Op. 25, the well-known eolian harp effect. In one the left hand has the original right hand part, the melody written out in quarter notes in piace of being left to the discernment of the player, as Chopin left it; this is difficult enough, the fingering being very evasive. Over it the right hand has a like figure in contrary motion, the melody in effect being doubled in three octaves, and the harmonic motion in triplet sixteenths spread over nearly four octaves. Played softly and delicately, the effect is very beautiful, but, of course, prodigiously difficult. He also has this study for left hand alone, and this is terribly difficult.

Perhaps even more difficult is the version for left hand alone of the Op. 10, No. 11, the wide arpeggios with changing chords at every note. This is one of the most frightfully difficult piano exercises I have ever examined. It begins with a chord compass of over two octaves and in places extends to more than three. The eighth-note motion continues for eight measures, when a sixteenth-note motion starts in the middle voice, complicating the difficulties enormously, but at the same time enriching the harmonic and contrapuntal effect.

A very striking ilustration of novel and better musical effects reached by Mr. Godowsky is given by one of his versions of the rather stale and insignificant study in F minor, Op. 10, No. 9. This he takes in C sharp minor, and in place of the slow figure in eighths takes it with repeating notes in sixteenths. This motive he keeps up nearly through, like a tocatta (if only it were more rapid) and by cleverness in modulation contrives to construct an original and interesting piece out of one which at first seemed to offer no opportunities.

If I had copies of the other MSS. by me it would be possible to explain still more clearly the difference between "playing a Chopin study with the left hand" or "two Chopin studies at once" and the very original creative work Mr. Godowsky has here performed. Naturally I speak of them with more interest than a stranger, having seen and heard them at all stages of their creation, and later the best of them many and many times. My own feeling with regard to them is quite the same as that of Pachmann, who declared that he found it impossible to practice the Chopin studies in the morning after

having spent the previous evening hearing Mr. Godowsky play his new ones. He said that at every point he found himself missing the refined novelties of Godowsky's harmonizations and his figurations. Chopin sounded empty and unsatisfying to him. It is not likely, however, that these studies will come into a general use among pianists for a generation at least. Those of Chopin had to wait more than a generation, despite the incessant praising of them and playing them by Liszt. I doubt whether Godowsky's are farther in advance of the best playing of this day than were Chopin's in advance of the best playing of his day outside his own. It will be a question of beginning earlier and coming along more rapidly. Moreover, it is a little like the Columbus act of standing the egg on end. Those who have practiced the published ones find that some of them can be done after a little hard work—not quite as the author does them, but at least well done. And at any rate, they mark a new epoch in piano music and on the whole a far less objectionable direction of playing than the sensational virtuosity of Liszt.

I find it queer that Boston did not make a better record in criticism apropos to the Godowsky recitals in that city. He was highly praised for his comparatively insignificant work in the Liszt A major concerto; but at his first recital, where he played splendidly, the critics did not remain to hear the studies, contenting themselves with deciding against the idea, upon *a priori* grounds. This was unworthy of Boston. Berlin took a different view. Mr. Elson, as usual, wrote the best article.

Mr. Apthorpe did not attend, but sent his assistant, who, among many fairly well-made remarks, came presently to a criticism upon the playing of the fugue in E minor by Mendelssohn. He complained, and justly, that after beginning this fugue quite moderately, Mr. Godowsky began to accelerate, and so went on, faster and faster, until near the close, where he suddenly got very slow, and so ended. He had the facts on his side, did the critic; but it happens that these faults are precisely those of Mendelssohn in the notes. He requires the acceleration over and over; and at the end brings back the chorale melody and specially directs the tempo. The critic knew just a little too much or not quite enough. It is

always unsafe to condemn Godowsky for varying from an author without having the actual documents at hand to prove it, for no pianist is so conscientious in observing every indication and implication as he, except where he believes them to be the additions of uninspired editors—of which our music repertory is fearfully full.

* * *

Speaking of editing, what could be more distracting to an artist, or even to a student, than the minute and non-understandable markings of Riemann in Bach and elsewhere? Even Beethoven erred, as when he placed a staccato dot over the third eighth note in the first measure of the theme in A flat, in the Opus 26. This staccato makes no difference if the pedal be used and the chords be held out as marked; but the student takes it for a separation and interrupts the melody when it is pushing for the accent in the next measure. To draw the line between markings and annotations which assist and those which merely distract is something rather difficult to do. And many there be who fall down thereat.

# PUBLIC SCHOOL MUSIC IN ST. JOSEPH.

BY HANNAH M. CUNDIFF.

As the year of school work nears its close, many thoughts crowd upon one for consideration and though this unavoidable resumé of one's achievements lays bare many things not ideal, the conscientious supervisor rather welcomes than otherwise the season of reflection.

With the inspiration of restored energy gained from a summer vacation possibly including a fortnight's intercourse with co-workers at a summer school held in some pleasant place, the supervisor probably began his last year full of ambition and determination. Different thoughts and suggestions demanded consideration, and he had his previous year's work to build upon. And now, how much of this ideal plan is realized, how much to be rejected, and how many new plans tried in the coming year?

One thing is certain. There can be no finer prelude to a year's work than the above mentioned summer school. When one is obliged, perforce, to stand as preceptor through months of work, the gain in becoming, for a time, the pupil, is inestimable. Things appear in phases new. Peculiarities of manner, possible dictatorialness all unintentional, attributes agreeable and otherwise exemplified by the charming personality of some faculty people and by the unhappy characteristics of others, open eyes ready to see but blinded through self-ignorance. Be a person ever so poor a kind of being, he usually has some quality or thought worthy contemplation, and when numbers of bright men and women bent on improvement meet, the result is sure to be mutual gain.

Say, then, that a portion of the summer vacation has been

devoted to a summer school; with courage and hope the supervisor plans some such year's work as the following:

In the first year, even before any songs, as songs, are given, the scale is taught, to be sung descending with pretty little stories of eight words, varying the stories continually. In five minutes any teacher with a good ear has, by passing up and down the aisles while singing with the children, detected those little unfortunates who can not sing true pitch. Possibly six children in a class of forty will be partial or entire monotones.

These in a little class to themselves are given the front seats during the daily fifteen minute lesson, and not allowed to sing at all *with* the other children, but have five minutes daily devoted to their individual voices, the teacher singing for their imitation and calling into service such children as have particularly clear voices.

Absolute experience proves that this method persevered in is the best plan for overcoming any undertone in pitch. No child who sings below the pitch sufficiently to be noticed should sing with the class at its regular lesson, though in song singing at odd moments it might be allowed if the child craves the permission, but a tactful teacher can usually so work with monotones as to accomplish this listening and at the same time encourage them to feel that they are going to make nice singers with practice, and at the earliest opportunity they should rejoin the others.

One of the essentials, in fact, the *sine qua non* of successful primary work, is individual singing. Many songs should be taught throughout the first three years, at least one a month; taught purely as rote work, the teacher singing for the children. To get the best results these songs should be given in full in mimeograph copy or otherwise to each teacher, and presented at a teachers' meeting, with careful drill on tone and expression, by the supervisor.

The scale, after being learned with words appealing to the child nature, is quickly learned with its less interesting names, do, si, la, etc.

At the end of four months' practice on intervals given from dictated and written figures to be sung with vowel sounds as well as scale syllables, the staff and its notation may be

presented by chart and board work without regard to meter.

(Just here it may be mentioned that the much-advertised plan of discarding interval drill, advocated by an Eastern teacher, is as yet too much to be accepted without actually seeing the results of its adoption.)

The different positions of do should be used at once, that is, three or four positions a day, avoiding from the first any idea of the fixedness of the key tone except in its relation to the entire scale. The same intervals formerly used in figure should now be brought out on the staff in all the keys.

By the sixth month the element of meter may be introduced, the significance of accent being of the first importance. During all this time the intervals sung by the children should be vocalized by the teacher and recognized by the children, who repeat the tones with syllable names as a class and individually. In connection with the staff work much proficiency is gained by the children placing certain notes on the lines and spaces at the board, the teacher first placing do, and calling for other notes as she pleases.

If the interval work is well planned, the children are also able to write original groups of figures, showing quite a power of thinking tone.

In the second grade after a month spent in review of chart work and in learning new songs and refreshing old ones, book work may be profitably begun. The step from chart to book is very simple and individual work from the beginning assures good results. The bare work of reading notes is greatly enhanced in interest by calling abruptly upon a second or even third child to take up the trend of the exercise, though it may contain only four measures.

Then comes the board work of composing short exercises, the teacher drawing the staff, placing key and meter signature, and dividing the staff into the desired number of measures, four or eight being, perhaps, preferable. After telling the class the place of do, have one child after another suggest a note that to his mind would make a pretty song, and allow him to place it on the staff. Work for great simplicity and avoid awkward skips by asking the child to sing the interval himself or by singing it oneself and asking the

child if he thinks it pretty. Lead the thought at first. Bring in rests and dwell upon their happy effect. When such an exercise is finished fit simple words to its meter and, after repeating them to the children, let the class sing them at once, pointing to the notes to keep the tune true. This is a delightfully interesting and profitable lesson once every week.

In class singing where exercises contain rests it is a diversion to occasionally call upon boys or girls as a whole to continue the exercise, using the time of the rests to indicate those desired, and in no way destroying the rhythm. This assures absolute attention and the thinking of pitch as well.

From the beginning much of the book work should be done with loo and other vowel sounds, breaking away from the syllables for half of every lesson. This is a direct means of enabling a class to sing at sight simple exercises with words.

All through the books and charts of our modern systems of music are little two-voice exercises—soprano and alto are thus equally simple, and are sung with no struggle if the class has been previously drilled in hearing two sounds simultaneously. This is easily done by having the class sing do, while the teacher sings mi, etc., gradually working into half the class singing do and the other half mi, then boys against girls, to test independence.

Values of notes and rests in 2-2, 2-4, 3-2, 3-4, 3-8, 6-8 meter are easily grasped by the end of the second year, and the ability to make correct measures acquired.

Many rote songs are essential.

The third grade follows the same plan and, as has been understood, quality of voice, correctness of pitch must never for a moment be neglected. *Perhaps a chromatic pitch pipe is the most indispensable article connected with public school music.* It should be used indefatigably every day. By the third year any variance in pitch at the test at the end of a song or exercise should be detected as too high or too low, and children can even tell how much too high or too low.

It is in this grade that the half and whole steps are taught. Also the 6-8 meter in triplet time. This must be taught solely by imitation, but in a month's time the combinations

should be understood and the class independent; and if such is not the case it is because the reading ability is poor. Then comes the divided beat, which is also presented by imitation. The chromatic feature is brought out, and its likeness to steps in the plain scale illustrated, and the relative sameness of these chromatics carefully dwelt upon. Individual work continues in the face of all things, and boys and girls against each other in two part work, alternating the parts.

Rote songs continued. The names of notes and rests and meter signature taught. Two part work with words is accomplished with some care.

In the fourth grade the naming of keys and the place of do is important. The letters on the lines and spaces must be taught absolutely, then by counting the last sharp of the signature 7 and the last flat 4 and counting up or down to 8 or 1 the place of do and name of key are easily discovered.

Advances in difficulties in meter and chromatics are assailed and usually vanquished. So much so that by the end of this year the one and one-half beat note is mastered, the minor scale and its characteristics and the thorough comparison of whole and half steps established. Songs in two parts readily learned, individual work in reading notes and answering questions forming a part of every lesson. Original exercises through board work once a week.

The fifth grade takes up further advances in time and tune, including the three-quarter beat dotted note, followed by the one-quarter beat note, also twice divided beat, the different forms of minor scale, the minor effect produced by flatting 3 of the major scale, and simple three-voice exercises and songs. When this work is well done the excellent results possible in the last three years of the grammar school are delightful.

In the sixth year it is advisable to assign, after careful individual examination, each child to the part best suited to his voice. Since children of this age are sometimes embarrassed when asked to sing alone, it will be found equally satisfactory to have all the girls stand and sing in unison the scale of f, the supervisor passing through the aisles, listening to each voice, and assigning any girl whose voice shows the slightest effort, to the second soprano. Generally

speaking, it is unwise to put girls into the alto, though there are exceptional cases. Then try the boys on the scale of A descending, having any whose voices seem light and high remain standing and try the f scale with the first soprano girls. Then put as many as possible into the first soprano, both on account of beautifying the tone, and looking to preserving more tenors for the future.

The seventh and eighth grade work is only a development of the principles before grasped, and should give the teacher time to further develop the love of musical effects both as to rhythm and tone quality. In songs these effects should be absolutely governed by the text of the composition and phrasing should be made a thing of impulse where before it may have been one of imitation.

The proper use of the article "the" before words beginning with vowels is so hard to bring about that it is worthy special attention, and should always be explained to the children.

When the June graduation comes it is the prevailing idea that the music should be learned from other material than that in regular use. This is simply an idea, and since no material is so well suited to children as that prepared for them in the modern courses now published, it is hardly wise to yield to this notion.

The significance of the bass clef should be taught in the eighth grade, for future use, though changed voices are so rare in the grammar grades that any application of the knowledge is unusual.

Thus, as was said at the beginning, with some such plan a year's work was begun and in some schools fully realized, while in others after greater expenditure of effort failure was the result.

The inevitable conclusion is that the failure or success is the direct result of the regular teacher in charge. Which means that teachers' meetings by grades are a necessity; and a supervisor must be independent enough and tactful enough to be able to call together those who need instruction and excuse those who are self-efficient.

Success can only come through the hearty co-operation of the grade teachers, which gained, is a powerful aid.

It seems, too, that we may admit outright the dissimilarity of the arts and other branches taught in school, and work to gain our success in music by encouraging the child's natural love of it, and void beyond all things letting a class discover a reluctance on the teacher's part to conduct the music lesson. To impress the children with the great truth that it is manly and womanly to love music dearly is the greatest factor toward its success.

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## THREE SUGGESTIONS.

BY WILLARD A. PATTEN.

Innovations are seldom popular; but if the editor will print them I am going to offer some ideas for the consideration of the elect.

Who has not noted the sudden loss of character in the names given the degrees of the major scale upon reaching the seventh? An effective and appropriate word procession they appear—Tonic, Super-tonic, Mediant, Sub-dominant, Dominant, Sub-mediant, and then what? *Leading-note* or *leading-tone!* As compared with its predecessors it is both elephantine and incongruous.

Study the composition and quality of the six names and observe then the perfect meaning, and the artistic and intellectual flavor of the words. Why not use for the seventh a name as descriptive in character, as noble and euphonious in quality, and as classic in form?

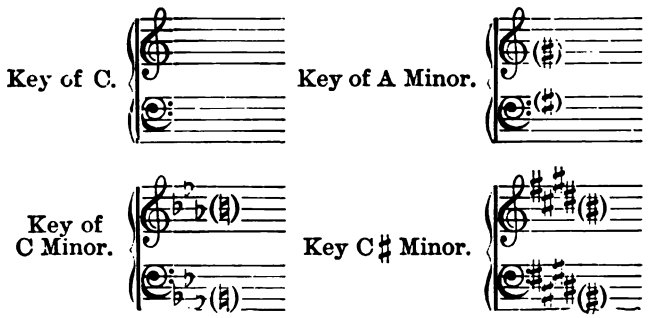
Now read:

Tonic, Super-tonic, Mediant, Sub-dominant, Dominant, Sub-mediant, *Ascendant.*

Is it not about time for the minor key to have a signature of its own? Instrumentalists may be but little troubled by this lack; but vocalists suffer frequently, owing to the confusion arising from the fact that one signature must often do duty for two keys. Like the old silver twenty-cent coin, apparently differing from the quarter only in its unmilled edge, you had to feel of it to know its value.

The remedy is simple. Absence of sharps and flats in-

dicates the key of C. But to produce the scale (key) of A minor you must sharp the G, in order to make the necessary half-step between the ascendant and tonic. Now, as in major keys, the chromatic changes are indicated by sharps or flats in the signature, the relative minor may be indicated by inserting in parentheses after the regular major signatures the sharp or flat above referred to, thus:




This would not necessarily involve the omission of the minor accidental in the score—in fact, it should be inserted as usual; but it would definitely establish the minor key at a glance; would become thus an educational factor to students and amateurs; and often make matters clearer between the musician and the clerk.

A passage of music which for the space of two primary accents, or more, ascends or descends nobly, either upon organ point or by full harmonic progression, and in its interpretation demands crescendo, sallentando, stentato, aecentato, requires a deal of marking to make its reading clear. To be sure, the *crescendo* angle with "rall" and stress marks upon the successive chords, are adequate and unmistakable; but not concise nor verbally quotable, like the admirable expressions "cantabile," "con grazia," "precipitato," etc.

Suppose we compress the names first given into the following form "crescendo-lentato," which is both easy and euphonious to speak; and can be abbreviated into "creso-lento" or simply "c-l." Such an expression can be accepted as meaning precisely and totally the eloquent interpretation above described, and in this way, perhaps, become useful.

# SCHOOL MUSIC IN MISSISSIPPI.

In reply to your request of April 17th, I send the following, although my knowledge of the exact condition of public school music in the state of Mississippi is somewhat limited.

Music has not been adopted by this state as a part of the public school curriculum, hence it is rather a difficult matter to get positive information on the subject—only through direct communication with the separate schools is this obtainable.

The Normal institutions of Mississippi for the training of teachers are the Summer Normals, supported by the state, and the sum we get from the Peabody Fund; these at first taught music—in the summers of 1894 and 1895—but since then, for reasons unknown to me, no instructors in this branch of study have been employed.

The work of these two summers awakened some interest in the subject; since then about a half dozen public schools have attempted to teach music. The success at first was by no means phenomenal, as is the case when anything new is being placed before the people, especially in the way of education.

The teachers hesitated a little about undertaking to teach music, as their training along that line had been in the main neglected; some parents and a few children opposed, calling it a useless expense and a time killer, but I suppose these oppositions have been met everywhere.

For the last two years the results have been somewhat encouraging, and as a natural consequence the public is manifesting a decidedly friendly interest in the matter; the teachers, too, are working zealously in this new field, each year adds more enthusiasm. In 1898 Aberdeen had only one teacher to study school music in the School of Methods in Chicago; last year there were three—pardon a personal mentioning.

In one branch of music—piano—Mississippi is doing excellent work, far beyond the ordinary; quite a big per cent. of the population, either as teacher or pupils, is at work here.

The private work in voice training is also quite creditable. But in this last-mentioned field people in general are not so much interested, and the number of pupils is comparatively small; yet popular interest has grown since the introduction of vocal music into some of the public schools.

Wind and other stringed instruments are receiving a very little time and attention; in a few places—private schools in the main—mandolin, guitar, etc., are taught with pleasing results.

Music clubs are by no means numerous. I think it will be several years, during which time the spirit of music will become firmly and surely planted, before the organization and maintenance of these will be practicable.

As to public school music at Chautauquas, I can say only a few things, such as have fallen under my direct observation. I spent the summer of 1897 at Chautauqua, New York; school music was taught one hour each day; the size of class was fair, very probably the attendance would have been much better had the hour for meeting been different; it was late in the afternoon, when most people wanted to be driving, walking, or on the lake. Those who attended secured satisfying results.

Hoping that this little bit of information concerning public school music and other closely related work will aid you, I am, Respectfully,

INDIA FLYNT.

# THE WEST HIGH SCHOOL ORCHESTRA OF CLEVELAND, OHIO.

It is interesting to observe the growth of musical organizations in American educational institutions. Most American colleges have their glee club, male quartet, orchestra, military band and other kindred organizations. It has been the writer's experience to notice that even in colleges where good courses in music were offered, the results obtained by such musical clubs were far from encouraging. While a Harvard male quartet may delight an audience of music lovers, a great many so-called "students' orchestras," etc., are still sojourning in the sunny South, where the "rag-time" species of genera musica was born.

Secondary schools, too, have joined the ranks of this musical procession and some of them have had such wonderful success that their method of procedure is worthy of being studied.

In January, 1900, there was organized in the West High School, Cleveland, Ohio, a students' orchestra, that has established an enviable reputation, considering the short time of its existence. There were scarcely six charter members, but these were filled with energy and sanguine hopes. In two months after the initial rehearsal the orchestra numbered twenty pieces. The number rose until twenty-five students were found sufficiently trained to take part in the ensemble.

Mr. H. J. Lensner, instructor of Latin and German in the school, was requested to direct the orchestra. Mr. Lensner had studied music with masters of their profession, had taken a course of violin instruction, and was quite familiar with instrumentation. He set to work with energy and before the close of school in June a concert was given by the orchestra that was highly creditable to the orchestra. The orchestra appeared in the Y. M. C. A. Hall, the Empire Theater and several other prominent places during its first season.

This was in a measure the work of the first season—five months. It was only a string orchestra after all, and the second season, ten months, was to witness a great change in the personnel of the orchestra. Its instrumentation at present is as follows: Six first violins, six second, one viola, one 'cello, one bass, one flute, two cornets, one clarinet, two trombones, drums, piano.

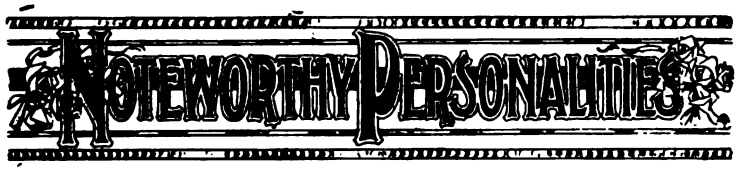
There is a mandolin section as follows: Five first mandolins, five second, three guitars.

The orchestra has a threefold object. First, only high-class music is to be studied. Brahms' Hungarian Dances, Nos. 1 and 2, are played with an ease, chic and accuracy that would quite surprise the critic. Movements from the easier symphonies of Mozart, etc., are taken up and prepared for public performance; second, a musical library is to be established gradually, which is to become the best of its kind in the city; third, it is the object to furnish music for the school on different occasions, to develop a taste for something better than so-called "popular" music, and to benefit the members musically and socially.

The orchestra is about to close a very busy and highly successful season. Its organization is permanent, and it will, aside from other engagements, give a grand concert annually in May, which will gradually grow in favor and influence in musical circles of the city and state.

A glee club consisting of twenty-two mixed voices has recently been organized. Important vocal works are to be studied. It will assist the orchestra at its concerts and shall likewise be a permanent musical club of the school. It is under the same direction as the orchestra.

One of the principal attractions at these concerts is the reading of Miss Katherine Eggleson Junkerman. Miss Junkerman is a graduate of the Emerson School of Oratory, Boston, and is a reader of rare interpretative talent and power.




## MISS MAUD POWELL.

As already noticed in former pages, the playing of Miss Maud Powell in connection with one of the last concerts of the Chicago orchestra marked the highest point of the year, the playing itself being of the first order of art, extremely strong, sympathetic and musical, and the ensemble with the orchestra finer than happens more than once or twice in a season. Miss Powell is in a way a Chicago girl. Her father was several years at the head of the public schools in Aurora, Ill., and there she had her first violin lessons of Mr. Henry Fickensher, a sincere artist who still lives to enjoy the pleasure of seeing his former pupil now ranked as perhaps the best woman violinist in the world. After a few years of foundation laying under Mr. Fickensher, Miss Powell came to Mr. William Lewis, who then for many years had held the first place as violinist in this city, and who still is active in teaching. Under him she developed her technique and laid the foundation for her large and splendid repertory. From Lewis she went to Joachim, and later to Leonard and others, so that her present school combines the solidity and artistic sincerity of the German with the finesse and sparkle of the French and Belgian schools. Her repertory is enormous and covers the literature of her instrument.

In person Miss Powell is a very attractive woman. With fine presence her mobile countenance lights up under the stress of feeling, displaying that wealth of enthusiasm and emotion which lends so attractive a color to her playing. As an artist she has repose and spirit combined to a degree equaled by very few. Entirely without mannerisms upon the stage, she seems wrapped up in her art, and as she plays her instrument sings and soars, quite after Berlioz's characterization of the violin as the "woman's voice of the orchestra."

Miss Powell cherishes most sincere friendship for her old teachers and it was delightful to find how beautifully she rejoiced in the presence of her first master, Mr. Fickensher, who from her present standpoint in art naturally occupies

MISS MAUD POWELL.

a less prominent position than he seemed to years ago when he taught her how to hold her instrument, how to find the elusive locations for melody, how to make a pure tone and all the laborious minutiæ of the beginner. So, also, for Mr.

Lewis, she cherishes a most devoted esteem, and during her stop in Chicago she gave a recital in private before the class of this earnest master of the violin, who still brings forward students with the same ambitions and like talents as those of this most distinguished graduate from his studio.

To the representative of MUSIC Miss Powell said that she now resides principally in London, and would probably do so for some years, owing to the large number of concert engagements available within a few hours of that world metropolis. She also valued the association with artists, of whom in London there are vast numbers of every kind—among them many Americans. Despite her enforced foreign residence Miss Powell remains a true and enthusiastic American. During the coming season she expects to play in Germany, where her delightful art ought to be highly appreciated.

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## MISS HELEN M. PLACE.

Herewith is given a portrait of Miss Helen Place, a capable writer upon musical subjects, an enthusiastic teacher,

and for some time originator and editor of the Journal of School Music, now discontinued. Miss Place is young, scarcely

more than twenty-two, enthusiastic, fertile in methods, full of musical spirit—just the woman to build up a thorough and artistic work in her department. For several years she has worked at Indianapolis, but has lately been elected musical supervisor of the Baltimore public schools. MUSIC gives her good wishes and bright auguries for success in her new field.

# THINGS HERE AND THERE

## MAY MUSIC FESTIVAL AT DUBUQUE.

On the evening of May 17, and the afternoon and evening of the following day, Dubuque, Iowa, held a festival which was by far the most important musical affair in its history. Dubuque's own part in the festival was taken by a splendid chorus of 100 voices under the direction of Mr. William H. Pontius. On the first evening this chorus participated with orchestra in Goring Thomas' magnificent cantata entitled "The Swan and the Skylark," and in "The Viking Song" by Faning, the latter orchestrated by Mr. Pontius. The second evening was devoted to a most spirited performance of Mendelssohn's oratorio "Elijah." The orchestra was the Chicago Symphony Orchestra under the management of Mr. Charles Beach, with Adolph Rosenbecker conductor. The solists were the soprano Mrs. Eleanore Meredith, the contralto Miss Mabel Crawford, the tenors E. C. Towne and Holmes Cowper, the baritone Charles W. Clark, the harpist Mrs. Clara Murray, the violinist Herbert Butler, and the 'cellist Franz Wagner. The first evening brought a concert program as follows:

Overture to "Der Freischuetz".....*Weber*
"The Swan and the Skylark," for solists, chorus and orchestra.....*A. Goring Thomas*
Symphony, unfinished, in B minor.....*Schubert*
Songs with piano—
"I'll Sing the Songs of Araby".....*Clay*
"Jessie, the Flow'r of Dunblane".....*Old Scotch*
"An Evening Song".....*Blumenthal*
Harp—"Valse Caprice".....*Cheshire*
Soprano—"Ah fors' e' lui" (Traviata).....*Verdi*
Baritone—Prologue to "Pagliacci".....*Leoncavello*
"The Vikings," chorus and orchestra.....*Fanning*

The matinee program was given entirely by the guests and was as follows:

Overture—"Leonora," No. 3.....*Beethoven*
Contralto Aria from "Herodiade".....*Massenet*
Scotch Symphony (No. 3).....*Mendelssohn*
Tenor Aria ("La Gioconda").....*Ponchielli*
Ride of the Valkyries.....*Wagner*
Concerto for 'Cello, A minor (first movement)..*Golterman*
"Rosen aus dem Sueden".....*Strauss*

Concerto for Violin (andante and finale)....*Mendelssohn*
Tenor Aria from "Hiawatha's Wedding Feast".....
..... *Coleridge-Taylor*
"Invitation to the Dance".....*Berlioz-Weber*

It was the privilege of the undersigned to be present for the entire festival, not only to enjoy the fine music presented, but to get an idea of the musical life in an average western city of about 45,000 inhabitants. The festival was engineered principally by the conductor of the chorus, Mr. Pontius, who secured a citizens' committee in a guarantee of a thousand dollars in case of a deficit. The gentleman has resided in Dubuque for about seven years as a teacher of voice and theory and as a chorus conductor. He was born at Mansfield, Ohio, where he first studied piano and violin with such teachers as were available there. He began the study of the voice with Frank Tubbs of New York, and continued with Fred W. Root of Chicago, and Cortesi in Florence, Italy. He had study in orchestration with Maas and Thayer. He has the very competent assistance of his wife, whose principal study has been the piano, directed by Mr. Wolfram of Columbus, Ohio, Constantin Sternberg and W. S. B. Mathews. He has more than the ordinary talent for conducting and this is shown in his rehearsals as well as in concert. On the last day of this festival he secured a very thorough rehearsal of the "Elijah" in two hours, while many conductors would have been less successful in three. Aside from a slight mannerism in the beat to which the orchestra had first to become accustomed, and a disposition to rush the tempos rather than drag them along, his work is exceptionally commendable. After Mr. Rosenbecker had given a very fine reading of the overture to "The Freischuetz" and the orchestra had shown itself well balanced and capable in all of the parts, Mr. Pontius took up the baton in the cantata. This work, with the orchestration by C. Villiers Stanford, is about as nearly heavenly music as a critic may ever have the privilege of confessing. It opens with a long introduction for orchestra and a scene for baritone. This latter fell to Mr. Clark, who sang it in such fine spirit, that notwithstanding his good work in the Elijah, which is considered one of his best roles, he was unable to surpass it during the festival. After a very beautiful orchestral interlude with a long oboe episode about in the nature of an obligato, the chorus began a passage, thoroughly inspired by these words of the poet Keats:

"Midst the long reeds that o'er a Grecian stream
Unto the faint wind sighed melodiously,
And where the sculpture of a broken shrine
Sent out through shadowy grass and thick wild-flowers
Dim alabaster gleams—a lonely swan
Warbled his death-chant; and a poet stood
Listening to that strange music, as it shook
The lilies on the wave; and made the pines
And all the laurels of the haunted shore
Thrill to its passion."

The next episodes were given in turn to the tenor, Mr. Cowper, the contralto, Miss Crawford, and the soprano, Mrs. Meredith. Each of the parts is treated more or less with interpolations and responses by the chorus, and the work concludes with a general round-up by the entire corps, the lines being a resume of the preceding poems by Shelley, Keats and Mrs. Hemans. Of the various numbers in this cantata, the passage for soprano seems the least inspired, and Mrs. Meredith's voice, which had served in two oratorio and some matinee performances during the week, sounded tired. It was therefore a great and happy surprise to hear with what freshness she sang the "Traviata" aria on the latter half of the same program. With Miss Crawford's grand singing of the "Elijah" aria, "O, rest in the Lord," it was one of the rich gems of the festival and to be remembered among many performances. To those who are unacquainted with the career of Mrs. Meredith it will be interesting to say that she was first educated as a violinist, having begun such a public career after seven years' study of the instrument. Later she began singing with her soprano voice, which she could use up to high B. A few years ago she went to Madame Marchesi, who developed her higher register to sing G above high C. Since then she has coached considerably with Randegger of London. As she sings in the "Traviata" aria, which reaches high C, her voice, her phrasing and her musical inspiration are more than ordinarily beautiful, and she is probably found to be a consistent artist, especially in all the lyric parts. Mr. E. C. Towne, who took the tenor roles in the subsequent production of "Elijah," is another who was first a violinist. It is not unusual for him at rehearsals to take up a violin and play the first parts with the orchestra. As a singer he is decidedly dramatic, and I regret that I could not hear him in his best voice. This was his first appearance after a few days in the hands of the doctor. Miss Crawford was brought up in eastern Iowa and at the age of eighteen went to study with Signor Carpi, of the Chicago Conservatory. While still under the instruction of that gentleman she began appearing in public in conjunction with those superb singers, Mrs. Cora Vance-Mead and Mrs. Jennie Osborne-Hannah, the organization being known as the Carpi Trio. She has lately spent some months in Paris under the instruction of M. Boue, and she still coaches with Mrs. Florence Magnus, of Chicago, when her professional duties will permit. We shall be permitted to pass over Mr. Charles W. Clark, who is easily the most called for baritone now before the American public, in order to speak of the other tenor of this festival, Mr. Holmes Cowper. He was born near Hamilton, Ontario, and though he has had some fine teachers he has been compelled to work out many of his problems alone. He has done them very well indeed, though he confesses himself still a student. His voice is of fine and even quality up to B and he has a musical temperament that is unmistakable. I am sure that I have never heard a singer who attained a more beautiful effect in a closing cadence. This conclusion was reached after hearing him get the same effect in three successive ballads. He becomes im-

mensely popular with an audience. Continuing in our piecemeal way, we finally come to the instrumental solists of the festival. Mrs. Clara Murray, of Chicago, one of the busiest concert harpists before the public, had a fine popular success here, and though I do not claim to find this instrument extremely interesting except as an adjunct to the orchestra, it is nevertheless claimed that it is becoming called for more and more as a solo instrument. Mr. Franz Wagner's playing is chiefly characterized by beautiful musical quality supported by adequate technical resources and a refined style, and the concertmaster, Herbert Butler, is a violinist whose attainments place him in the catalog of violin virtuosos. At this concert the last movement of the Mendelssohn concerto was taken at a furious tempo and the whole affair was brought out with the utmost clearness. This was the first time I had heard him for almost two years. In this period he had gained immensely in buoyancy of spirit. Formerly he was just recovering from the strain of four years' hard study in the Berlin Hoch Schule under Joachim. A report on the Dubuque music making will not be complete without a few lines of tribute to the regular conductor of the orchestra, Mr. Rosenbecker. His reading of the "Freischuetz" overture, the "Leonora" overture and the "Ride of the Valkyries" was especially musical and tasteful. There was probably more spirit in his performance of the last named selection than Mr. Thomas would ever display in a Wagner excerpt. The only ineffective work done by the orchestra in the two days was that in the first movement of the unfinished Schubert symphony, where the trombones took their turn at the main themes in a singularly prosaic and spiritless manner. Usually the wind choirs were very fine and the work of the first oboe was much above the average.

It will be noticed that the foregoing critique abounds principally in expressions of praise. If a strenuous effort had been made in the other direction a certain amount of condemnation might have been brought, but the former policy has rightly prevailed since the good qualities of all the participants were so much in excess of any shortcomings. It were idle to discount the work of a body that invariably gave satisfaction to the public and left life enjoyable for the critic who attended both the rehearsals and the regular public performances. With so much concluded, let us proceed to a discussion of some general topics suggested during our stay in Dubuque.

The Dubuque festival was the last of a series of six which had been participated in by the orchestra, the solists mentioned and local choruses in Peoria, Galesburg, Burlington, Grinnell and Mt. Vernon, though some of the five other cities heard either Harrison M. Wild, Teresa Carreno, Fannie Bloomfield Zeisler, Charles Gauthier, Charles Edwin Rowdon, Mrs. Katherine Fiske, William Sherwood, Dr. Carl Dufft, Lloyd Simonson or Albert De Riemer, or, in some cities, more than one of the list. In so far as neither of the six places had ever before found it possible to give a May festival, and in so far as each of the cities intends to repeat the festivals next year, Mr. Beach, at whose

initiative the series was planned, takes to himself the credit of doing an important pioneer work in one of the highest forms of musical propaganda.

A most remarkable record of attendance in connection with popular prices was made at Mt. Vernon, Iowa, a college town of 1,600 residents and 600 students. Here five performances were charged for at $2.25 for the season and the average attendance was 1,000 persons. While a great many visitors were present from neighboring towns, it was still very remarkable. It was greatly due to the unusual popularity of the director of the local chorus, Mr. C. H. Adams, who is also said to be a very fine conductor. E. E. S.

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## CASTLE SQUARE OPERA COMPANY IN CHICAGO.

The interest in the Castle Square Company's productions at The Studebaker continues good. On May 20 the company concluded its eighty-ninth week in Chicago. This is the third season. Of the late productions, the writer has heard Julian Edwards and Stanislaus Stange's "Wedding Day," Harry B. Smith and Adam Itzel's "Tar and Tartar," and Charles Klein and John Philip Sousa's "El Capitan." After conceding that the works were very well given, the chorus proving one of the most enjoyable factors in the productions, and that the audiences present were invariably entertained to the extent of the market price, there is still some food for the mind of the critic. The main thought evolved is that writers of light opera are prone to bring their chief climaxes at about the middle of their pieces, so that there is very little for the audience in the last act except to find out how it came out, and then go home. This idea is especially applicable in the case of Mr. Sousa's "El Capitan," for the fact is that at the close of the second act the enthusiasm was brought to a very high key by the furious waving of flags while the chorus and orchestra sang "The Stars and Stripes." Notwithstanding the third act showed some character in the opening melodramatic work for the orchestra, the duet which ensued was about the only feature that was strictly worth while. Here the composer made his nearest approach to writing something really musical and accomplished it by a very simple counterpoint. Of the three operas named, "The Wedding Day" is certainly the best, musically considered. It has some very good conceptions for the chorus, as well as for solists and chorus, these settings bringing frequent encores. In the second act a unique figure for an accompanying bassoon adds quite a little to the comedy of Polycop's song. But this opera fails also in the manner above mentioned. By the time the orchestra has driven over the same light themes a few times the musical auditor has had enough and is longing for a change. The "Tar and Tartar" opens with a short overture in three episodes, the second of which is a dreamy waltz movement and the third an intertwining of the national airs. The latter also forms the conclusion of the opera. Though somewhat cleverly done, it is not especially recommended for its musical content.

The second act contains the most serious of the musical selections, and opens with a very pleasing chorus of the pages of the Sultan of Morocco. The Sultan also has a very good baritone solo in this act.

The honors for solo work in the above named productions fall principally upon the sopranos Gertrude Quinlan and Maude Berri and the baritones Frank Moulan and William Pruette. Mr. Moulan's comedy is genteel and refreshing at all times. One of his best hits is the effusive pathos in his song where in the "Tar and Tartar" he is about to be made the Sultan of Morocco after landing as a shipwreck. Mr. Pruette is a consistent artist in parts requiring a much heavier voice and physique. Though his voice is of noticeably different quality in different registers it is very good in all, and this combined with a very fine stage experience makes him a useful member of the company. The sopranos named above are about equally popular with the patrons of the opera. Though the contraltos Lucille Saunders and Blanche Chapman had comparatively light parts in these three operas their work was equally commendable. E. E. S.

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## MAX AND JULIA HEINRICH BALLAD PROGRAM.

Last year the Clayton F. Summy music house of Chicago inaugurated a series of ballad concerts, the main purpose being to bring out meritorious publications. The belief was that teachers and others interested in keeping in touch with the best musical literature could in this manner form proper ideas of the real value of new works. Two concerts were given last year and two have been given this season. The last occurred on the afternoon of May 2, when University Hall was filled to overflowing with an audience that came to hear the father and daughter, Max and Julia Heinrich.

The concert began with three duets for baritone and contralto, the first being the "Gondoliera," by Henschel, the second and third, "Love in the Village" and "Awake, My Heart," by Goring Thomas. The Henschel number was beautiful on account of the richness and warmth in the vocal parts. The Thomas numbers have a great deal of style about them, the last still showing a light and graceful movement, though set to German words. Then followed "Tell Me Not Where Roses Bloom," by Nevin; "Doubt Not, O Friend, My Heart's Devotion," by Rogers; "To Woo," by Gleason; "Ah, Might I Kiss Thee," by Weidig; "The Riddle," by Mrs. Gaynor; "Gipsy Serenade," by Hermann; "Long Ago, Sweetheart Mine," "The Idyl" and "A Maid Sings Light and a Maid Sings Low," by McDowell; two duets, entitled "The Last Wish" and "Farewell," by Dvorak; "Fair Helen" (old Scotch song), by Hastings; "The Tryst," by Dennee; "Not from the Whole Wide World I Choose Thee," by Rogers; "Irish Love Song," by Campbell; "Serenade," by Mrs. Gaynor; "In the Woods," by Schmidt, and "Danny Deever," by Damrosch.

While some of the selections were naturally not above mediocre,

this made a very interesting program. In the duets Mr. Heinrich played the accompaniments, while in all of the other songs the father and daughter alternated at the piano. Miss Heinrich has a voice with a good deal of timbre and a good deal of power. Furthermore, she is an artist with considerable temperament, and with the additional good fortune of a superb artist father for a coach the result is that her performances are very fine.

The Damrosch song with which Mr. Heinrich closed the afternoon's entertainment is in Irish style, and has much dramatic vigor. Since Mr. Heinrich was in splendid voice, this made a fine conclusion for quite a long program. S.

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## A NOTABLE CONCERT FOR CHARITY.

A concert was given in the Auditorium, May 15, for the benefit of the Alexian Brothers' Hospital of Chicago. It was an all-star affair arranged by Dr. M. J. Seifert, chairman of the executive committee, and all of the artists were from the faculty of the Chicago Musical College. Dr. Louis Falk opened the program with a Liszt Prelude and Fugue and an Arensky Berceuse for organ. Then Dr. Seifert followed with a ten minutes' introductory talk in one movement. It was in a rather florid style, the main themes being "Charity" and gratitude for the attendance of such a huge concourse, the house being practically filled from cellar to garret. After some repetition of the principal themes he surrendered the platform to the eminent baritone, Mr. Herman Devries, who sang the "Grand Air de Zaire," by Mercadante. Then came the pianist Rudolf Ganz in the G minor Rhapsodie by Brahms, and the Chopin Scherzo in C sharp minor; the soprano Marie Forrest-Ganz, in an aria from Gounod's "Queen of Sheba"; the violinist Mr. Bernhard Listemann, in a Hungarian fantasie by Hubay; the tenor Mr. Charles Gauthier, in an aria from the "Queen of Sheba"; Mr. Ganz, in the Liszt Fifth Rhapsodie and Polonaise in E major; and the evening was concluded by a vocal trio entitled "Jerusalem," by Lombardi-Verdi, participated in by Frau Ganz and the gentlemen, Gauthier and Devries. Bishop J. L. Spalding, of Peoria, also delivered a fine address in the middle of the program.

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## REMINISCENCES OF GOUNOD.

Apropos of the recent revival of Ponsard's "Ulysses," with the interesting music by Charles Gounod, the Paris papers have brought all sorts of reminiscences from Gounod's early life. The tragedy above named was given for the first time at the Comedie Francaise in the year 1852, and it was under the direction of Arsene Houssaye. It decided the calling of the young composer, who up to that time was only known through his score of "Sappho." The last named work had

been rather coldly received by the audience at the Grand Opera, and had found but few admirers, though Berlioz was among them. On the evening of the first performance of Sappho Ponsard had, nevertheless, congratulated Gounod and asked if he was ready to write the music for the choruses in a five-act tragedy entitled "Ulysses," a work that was in commission for the Theatre Francais. Naturally enough, Gounod, who was very proud of such an offer, accepted without hesitation. The music which he wrote was destined to bring him not only honor but a wife. Madame Gounod herself has lately explained the circumstances of her engagement. The composer one day met the celebrated pianist Zimmermann, who asked about the new work on which Gounod was engaged. "I have just written the choruses to 'Ulysses,' a libretto which interested me exceedingly," replied the young artist. A lengthy conversation ensued and Zimmermann took Gounod to his home, where the latter seated himself at the piano and sang to his own accompaniment. Zimmermann's daughter was present. As the last chorus was completed she uttered a cry and fell in a faint. When she regained consciousness she said, "I have never before heard such music sung in such manner." Two months later Mademoiselle Zimmermann and Gounod were betrothed.

The great pianist of the Conservatoire considered Gounod's talent exceptional and had the greatest hopes for the future of the young man. In the beginning the future composer of "Faust" failed to earn a single sou. He had been unable to find a publisher of his score to "Sappho" and had been compelled to produce it at his own expense. With the choruses to "Ulysses" he was more fortunate. Upon being introduced to the brothers Escudier, he brought them to a fine enthusiasm, so that they agreed to publish the score gratis. The first fee Gounod received was the one hundred francs which the publisher Lebeau gave him for the Ave Maria on Bach's Prelude. He brought the money to his young wife in triumph. "Your father can no longer say that I earn nothing with my music," said he, as he entered his modest home with the promising little note in hand.

It was with great difficulty that the young master got a sufficient personnel at the Comedie Francaise to play his score. The receipts at the Moliere house were not large, and the orchestra, which was conducted by Offenbach, was composed of not more than a dozen musicians. It required a considerable addition to the orchestra, and the chorus, which was somewhat divided but needed careful preparation for the performance, also required a great number of singers. Berlioz, who had been shown the score, assisted the young composer. In fact he requested the necessary additions, saying that it was to the best interests of the theater, since he thought the music alone would cause the tragedy to undergo many additional performances. Fortunately, the very retiring Gounod had a most powerful aid in Offenbach, who carried everything through in spite of the opposition of the society, who thought very unnecessary means were being used to insure the success of "Ulysses." "We are not in opera," said one; "they do not

come to hear music." "Do you not think," said another, "that our orchestra, which costs us twelve thousand francs per year, is large enough to play the young man's music? The divertissements by Lulli do not require more." The actors were not invited to hear the performance of the score with piano, but Alfred de Vigny, Theophile Gautier and Alfred de Musset were present. Gounod sang his music with his somewhat veiled voice, which was very impressive, however, through the intense feeling and great polish. The effect was very fine, especially the double chorus of the feast, which Berlioz declared was wonderful. The first performnace took place on June 18, 1852. Berlioz was not mistaken. It was the music which secured the success of the work. Notwithstanding the heat of the summer, "Ulysses" was given forty consecutive performances.—*From the "Signale."*

# MINOR MENTION.

A gentleman writing to an English musical journal advocates a tariff to protect British manufacturers of pianos and reed organs against German and American competition. At the same time he complains of the American shoes that are now so common in English markets, for after wearing two pairs of the nice-looking things he suffers from rheumatism. He should now follow up with some of the favorite brands of the American patent medicine manufacturers. Thus the sequence could soon be completed with an American coffin.

The director of a Chicago beer garden orchestra, who has naturally a deplorable ideal for orchestral utility, claims that the city is large enough to afford six such organizations of about thirty-five men each. In support of the idea he asserts that in the past five years the ratio of attendance upon his concerts has changed from two-thirds German and one-third American to two-thirds American and one-third German. There is a season of daily concerts in summer from June 1 to September 15, and a season of Sunday afternoon programs given from November to April.

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## MUSIC AT VASSAR COLLEGE.

It is gratifying to observe the artistic advantages which are now given in all the large colleges, particularly the women's colleges, for hearing music of artistic value. At Vassar among the concerts of the present year have been such as these:

A song recital by Mr. John C. Griggs and Miss Emily Moore, the composers represented being Alexander von Fielitz, Reynaldo Hahn and Chadwick.

A violin recital by Mr. Henry Schradieck, consisting of a sonata for violin and piano by Gade (Op. 21, D minor), a Ciaccona by Vitali, the Arioso from the Reinecke suite, op. 153, a Barcarole and Scherzo by Spohr, and the Bohemienne by Vieuxtemps.

The Dannreuther quartet played Haydn's Op. 9, No. 2, in E flat, a movement by Rimsky Korsakow and the Dvorak quartet, Op. 61, in C major.

Mr. John C. Griggs and Miss Belle Patterson gave a recital of songs of England, especially the older composers.

Martinus Sieveking played a recital covering usual ground, excepting that having played the Liszt-Schubert "Erlking" early in the evening he closed with the Moszkowsky tarantella.

Mr. and Mrs. Dannreuther gave a recital for piano and violin in which the two main pieces were the Beethoven sonata, Op. 12, in D major, and the Rubinstein sonata, Op. 19, in A minor.

SHAKESPEARE IN MUSIC. A Collation of the Chief Musical Allusions in the Plays of Shakespeare, with an Attempt at Their Explanation and Derivation, together with Much of the Original Music. By Louis C. Elson, author of "Great Composers," etc. Boston, L. C. Page & Company. 1891.

In this elegantly printed volume we have in complete form a problem worked out which has interested many writers, not the least the many commentators upon the works of Shakespeare. According to Mr. Elson's view, Shakespeare gives evidence of having possessed more than the usual knowledge of and fondness for music, more common among educated English gentlemen of his day than this; and of having had for the gentle art that delicate insight which so many literary lights have entirely lacked. That the music of Shakespeare's day was entirely different from the music of the present goes without saying. In his day the last of the great composers, the one most recently dead was Palestrina, and it is very possible that Shakespeare had never so much as heard mention of him—any more than the usual cicerone of St. Peter's basilica in Rome today. Of this person it may be said that when the present writer happened to be as he supposed about that part of St. Peter's where the grave of Palestrina is, he asked the guide about it: "Palestrina, Palestrina," he responded in a tone of sleep-walking, "I have never heard that name around here before." In Shakespeare's time every single piece of our art music of the present remained to be created. Bach and Handel came a full century later, and that great genius, Henry Purcell, lived a full generation later.

It follows, therefore, that the allusions to music in the plays of Shakespeare have a value purely antiquarian and so to say outside the real question. Nevertheless it is a quest which has occupied many; the columns of MUSIC in former years have had about a hundred pages devoted to the same quest—partly, mainly perhaps, by Mr. Ira Gale Tompkins; but also treated in an interesting manner by that accomplished writer, Miss Helen Clarke, one of the editors of "Poet's Lore."

Mr. Elson is quite right in regarding this as his magnum opus. To use Swedenborgian phrase, he has "performed a use"; he has made precisely the sort of book which the young woman will want when her lot is cast for writing a paper upon the music of Shakespeare; and quite the book which the accomplished amateur will want when he sets out

upon the quest of harmonizing the apperceptions of art among its different provinces. The book contains ten or twelve pictures, some portraits, others illustrating the appearance of the different instruments mentioned by the great bard. Not the least of the embellishments will be considered the music of a half dozen of the most celebrated airs of Shakespeare's time. The book is beautifully gotten up. It lacks only a portrait of its genial author to make the work complete.

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THE DEVELOPMENT OF THE SINGING VOICE. By D. A. Clippinger. The Ruebush-Kieffer Company.

It is curious what an amount of sense Mr. Clippinger has managed to condense into these sixty pages of octavo. Discarding ancient history, anatomy and controversy, Mr. Clippinger addresses himself at once to the essentials of the singing voice, giving upon each head a variety of carefully devised exercises, and along with this beginning of what is perhaps as nearly as possible a safe text-book (for no text-book is quite safe treating of something of which the very central node is precisely *how* it is being done) for amateur use. It was prepared mainly for use in the Chatauqua assemblies, in several of which Mr. Clippinger is a highly esteemed singer, chorus master and exponent of the voice. The book contains a dozen nice songs and is, therefore, as Jenkins remarked, "filling at the price." It is one of those handy little affairs which the American pedagogue makes when he happens to observe that no fellow has had the idea before.

MME. EMMA EAMES AT THE PIANO.

# MUSIC.

## JULY, 1901

## THE BIOGRAPHER OF BEETHOVEN.

BY AMY M. M. GRAHAM.

It is certainly appropriate to consider, a little, a man who, for two reasons, is of peculiar interest to us. First, as the best biographer of Beethoven, and then as one of the few Americans who have obtained a reputation in Europe (where the most important work of the kind is done)—a reputation, indeed, greater than the majority of us here know anything of. It means very much, is indeed the highest possible praise, when we know that Thayer was and is recognized as the highest authority on Beethoven's biography in Germany itself, the country of Beethoven and biographers. To quote only one, but than whom, in his line, there is no higher, I heard Professor Hermann Kretzschmar, professor at the Leipzig University and Conservatory, say that no other Life of Beethoven could compare with Thayer's, for accuracy of fact and quantity of information. This, from a man of Professor Kretzschmar's standing, one of the greatest living scholars, is ample authority for the value of Thayer's work.

In the different American cyclopaedias are mentioned some fifteen or eighteen Thayers, the majority of whom came from the vicinity of Boston; among these, and said to be descended from original settlers of 1629, is Alexander W. Thayer, born in 1817 at South Natick, Mass., whose name will be found, I dare swear, when all other Thayers are forgotten. A. W. Thayer studied at Harvard. Graduating from the University in 1843, and from the Law School in 1848, for a time he was employed as an assistant in the University Library, and it was at this period of his life, while at Harvard, that he conceived the

idea (his one undeviating aim for thirty years) of writing a biography of Beethoven. Preparatory to beginning, he went to Germany in 1849, to learn German and collect material. Hampered by ill health and want of means (his support being almost entirely derived from correspondence to American newspapers), he was twice forced to come home. He did journalistic work on the New York *Tribune* in 1852, the Boston *Courier* 1857-58, and more especially *Dwight's Journal of Music*. John Sullivan Dwight is a name to be held in tender remembrance for an example of beauty of character, sincere and appreciative love of music, and above all for the great good he accomplished with his paper, which was founded in 1852 (after the breaking up of Brook Farm, to which Dwight belonged), and carried on in the true and highest interest of musical art. To this paper Thayer contributed, beginning by news notes from New York, under the nom de plume of "A Diarist"—many articles, more, in fact, than anyone except the editor. Among other things that Thayer did during one of his enforced stays at home was to catalogue the large music library of Lowell Mason. The connection with this musical pioneer was to be of great benefit, for by his financial aid, coupled with that of Mrs. Mehetable Adams of Cambridge, Thayer was enabled to return to Europe and resume the work of his life, which was now only to be interrupted by illness and the stress of official duties. For in 1860 he was given a small post as assistant to the U. S. Legation at Vienna. Five years later, Lincoln appointed him American Consul at Trieste. Here Thayer lived the remainder of his life, making journeys to different places in Europe in the interests of his work.

In order to fully understand the conditions at the time when Thayer began his Biography and the great want he saw of better work than had been yet done, we must remember that up to this date, 1854-60, had appeared, it is true, several books on Beethoven, but none worthy of the subject. The principal of these were Seyfried, 1832, Wegeler and Ries, 1838, consisting chiefly of anecdotes of Beethoven, his friends and contemporaries; the best being Wegeler, which Thayer declares "indispensable for the early history of the composer. Seyfried and Ries give little more than personal recollections of a

period ending some twenty-five or thirty years before they wrote." In 1840 came Schindler's book. The author, a friend and admirer of Beethoven, is of most worth when treating of the composer's later years. The Russian, W. von Lenz, "Beethoven et ses trois Styles," 1852, and "Beethoven, eine Kunst Studie," 1855: in both of which much enthusiasm is displayed, but little analysis or real knowledge. The most valuable part of the author's work was a "Catalogue, critique, chronologique et anecdotique," the first collection of historical notices of Beethoven's compositions, taken from different reliable sources.

Thirty years after Beethoven's death (1827) were to pass before Marx's biography was published. A lecturer on the history and philosophy of music at Berlin University, a thoroughly trained musician, whose early life was contemporary with Beethoven's later and greatest productions, and having at his disposal one of the richest libraries in the world (Berlin Royal Library), where Beethoveniana is remarkably well represented, it would seem that Marx should be the ideal biographer. Thayer's own estimate of this work was that the historical part was unreliable, because Marx had contented himself with second-hand information (Schindler, etc.), which itself was inaccurate. The very able critical review Thayer wrote over Marx was translated into German by Jahn, and at once made its author known and recognized in Germany as an authority.

In 1865 he published in German a chronological catalogue of Beethoven's works. A year later, published in Bonn, appeared the first volume of the Biography, which at once received the highest recognition. Thayer always intended his work to appear first in German, on account of the more immediate audience, and that he might benefit from the corrections. His translator was H. Deiters, a native of Bonn, and to his influence is ascribed, rightly or wrongly, the great prominence given to the history of that city. The first volume is occupied with the musical history and artistic conditions of Bonn under the government of the different archbishop-princes (Electors) of Cologne, whose seat was at Bonn, from the time of the arrival of Beethoven's grandfather (born in Antwerp)

to the twenty-second year of Beethoven's age and the second year of his residence at Vienna.

The history of the Electors is in itself interesting. Josef Clement, Clement August, Max Friedrich and Max Franz (son of the celebrated Empress Marie Theresa) are characteristic figures of the eighteenth century; and the account of their successive reigns gives us an accurate representation of the state of music in Bonn preceding and following Beethoven's birth, so that we can realize to a great extent the artistic conditions under which he passed the first twenty-two years of his life. Nothing is left to chance, beginning with the question, which of the three houses claiming to be Beethoven's brithplace was genuine, Thayer proved the authenticity of the real one, beyond doubt. Then the year of birth, which Beethoven himself was wrong about; the friends of his youth, especially the Brennings, who were associated with Beethoven his entire life, receive fullest attention. As may be seen, the first volume of 384 pages is concerned rather with the surroundings and environment of Beethoven than with his own work. As a matter of fact, before his arrival in Vienna, he had not done much work, except in official duties as court musician.

The second volume, brought out six years after the first, is occupied with the years from 1792-1806, being the time of Beethoven's studies with Haydn and others, the beginning of his larger productions, and his celebrity as a virtuoso. The third volume, published in 1879, seven years after the preceding, treats of the years 1807-16. Thus there remain the last eleven years of Beethoven's life for the unwritten fourth and even fifth volumes: for this was the period of his greatest achievements—achievements so colossal in power, greatness, unapproachableness, as to be without parallel, and which could scarcely be compressed in one volume, if treated on the scale of the preceding years.

Thayer, however, did not live to complete his great work. He died in 1897, eighteen years after the publication of the third volume, and during that time he had suffered much from bad health, the result of his enormous labors, rendering him, at times, quite unfit for work; and he was also, to a certain extent, hindered by his official duties as consul.

The materials for the remainder of the Biography had already been collected, and the work of sifting and compiling them was undertaken by Deiters, the German translator of the preceding volumes. It is said that Mr. H. E. Krehbiel, the well-known New York critic, will bring out the entire Biography in English when finished. An English edition is much to be desired, as then the best life of Beethoven will be available to English and Americans who do not understand German.

Easy, pleasant reading the Biography certainly is not. It belongs to that school of musical biography in Germany which Jahn founded, and is now represented by Chrysander. The principal thing in this school is accuracy of knowledge and thoroughness of research. The fault is that heaps of facts are piled up together, and a lack of sifting and grouping is felt. There should be a "survival of the fittest" in facts, as in other things. Needless to say, the literary interest of such books is not the greatest. Thayer did not attempt to discuss Beethoven's compositions from an analytical, esthetic standpoint; he wrote only of the man Beethoven and the events of his outer life. This he has done in such a way that, for all time to come, writers on Beethoven must come to him for their *facts*. For the first time, Thayer has placed Beethoven's life on a solid foundation of absolute accuracy. The labor it took to do so was enormous; it entailed many visits to Berlin (Royal Library), Bonn, Vienna, where Thayer obtained reminiscences from Huttenbrenner, Schindler and Wegler; an unsuccessful visit to Paris; to London, where he received material from Cipriani Potter, Hogarth, and especially from Neate. He received much substantial benefit from Otto Jahn, the biographer of Mozart, who placed material he had collected for a projected Beethoven biography at his disposal. But the great bulk of the work, examination of old documents, court records, every possible written and verbal evidence, subjected to the strictest scrutiny—this was entirely Thayer's own work. His desire for the absolute truth, for nothing less than the most irrefutable proof, has the result of giving a feeling of sureness and positive knowledge when reading the Life, which can only receive the highest praise.

Other things he wrote were: "Ein Kritischer Beitrag zur Beethoven-Litteratur," "The Hebrews and the Red Sea," and "Signor Masoni." He also contributed several articles to Grove's Dictionary of Music, and very many to different American newspapers and magazines. Although poor, for years he refused several offers from English and American firms to publish his work, as he hoped and desired to rewrite and present in another form the English edition of his Biography. At his death he bequeathed $30,000 to his Alma Mater, Harvard University. Trieste, where he lived for thirty years and died (at nearly 80 years of age), will ever be associated with the name of this "brave man and true," one who has done more than any other American in the field of musical biography, and one whom all Americans should be glad to honor, as he is honored in the land of the subject of his life work—Ludwig van Beethoven.

# A NEW CONTRIBUTION TO MUSICAL ESTHETICS.

BY EGBERT SWAYNE.

A few days ago I was pleased at receiving in the mail a copy of a little pamphlet entitled: "A Study in Musical Aesthetics," by Professor Meyer, of the University of Missouri. The little book of eighty pages octavo is handsomely printed and forms the first issue of a series of philosophical studies proposed by the University. Both the manner and the subject of this beginning are unusual and greatly to the scholastic spirit of the University, where affairs of this sort have not previously been greatly in evidence.

What Professor Meyer proposes as his central problem is to find a reason why certain tones succeed each other in melody more agreeably than others, and if possible to reduce melodic satisfaction to its roots in the perceptions of relation upon which the psychological impression rests. The problem is by no means easy, nor has much progress as yet been made in solving it—at least not until the appearance of this pamphlet.

Professor Meyer begins by knocking over a straw man of his own construction, namely, the idea that our existing musical theory rests upon the tempered scale, in the sense of finding the roots of harmonic satisfaction in mathematical ratios appertaining to the tempered scale. He claims that there is no such thing in music, properly speaking, as any one scale, such as the diatonic scale of C, for example, containing exactly seven tones of such and such vibration frequencies. In place of this he gives what he calls the great perfect scale, made up of all the powers of 2, 3 and 5. This affords, if I understand him correctly, thirty different tones to the octave, some of which differ but slightly from each other. In these cases he decides for himself which ones ought to be preferred, in any given melodic succession, attaching no importance to the teaching of previous theorists.

Thus Professor Meyer displays at the start an *a priori* disposition of the case which, to say the least, is not customary in modern science. For not only does he set aside the pitches commonly understood to be the proper ones for the fourth and sixth of the scale, but he also disposes of all previous theorists at one fell swoop by calmly asserting that they are wrong in saying that the scale rests upon harmony. Harmony he considers to be a sort of excrescence in music, not having place in the fundamental satisfactions proper to the art, since it is

SILCHER: DER GUTE KAMARADE.

evident, as he says, that the plowboy whistling his favorite melody shows that a music affording pleasure can exist without harmony; whereas "it is well known that while music can exist without rhythm and without harmony (Sec. 1), there is no music without melody." The philosophical scope of this reasoning will appeal to every musician, to which category it is evident in every line of his paper Professor Meyer does not belong.

His view of the value of this grade of evidence, in support of his theory, would perhaps be different were the same plow-

boy to be consulted as to the necessity for metaphysical discussions, when it would appear that while imagination might have considerable play in his mental activities, philosophy and abstract reasoning would be but lightly esteemed. The plow-boy is not the source to which we ought to look when we begin to observe our musical psychology upon the grounds of actual experiences. However, let this pass; let us now attend to the ground covered in the paper.

As a foundation Professor Meyer gives what he calls the complete scale of modern music. His table with all its vibration frequencies is as follows:

COMPLETE MUSICAL SCALE

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | – – – | 1024 | 512 | 256 | 128 | 64 | 32 | 16 | 8 | 4 | 2 | 2 | 12. E. S. |
| XII | 1015.9 | $3^2$ – 7 | 1008 | 504 | 252 | 126 | 63 | | | | | | 63 | 11.73 |
| | | – $5^3$ – | 1000 | 500 | 250 | 125 | | | | | | | 125 | 11.58 |
| | | $3^3$ – – | 972 | 486 | 243 | | | | | | | | 243 | 11.10 |
| XI | 958.9 | 3 5 – | 960 | 480 | 240 | 120 | 60 | 30 | 15 | | | | 15 | 10.88 |
| | | $3^3$ 5 7 | 945 | | | | | | | | | | 945 | 10.61 |
| | | $3^2$ $5^2$ – | 900 | 450 | 225 | | | | | | | | 225 | 9.76 |
| X | 905.1 | – – 7 | 896 | 448 | 224 | 112 | 56 | 28 | 14 | 7 | | | 7 | 9.69 |
| | | $3^3$ – – | 864 | 432 | 216 | 108 | 54 | 27 | | | | | 27 | 9.06 |
| IX | 854.3 | 3 5 7 | 840 | 420 | 210 | 105 | | | | | | | 105 | 8.57 |
| | | $3^4$ 5 – | 810 | 405 | | | | | | | | | 405 | 7.94 |
| VIII | 806.4 | – $5^2$ – | 800 | 400 | 200 | 100 | 50 | 25 | | | | | 25 | 7.72 |
| | | 3 – – | 768 | 384 | 192 | 96 | 48 | 24 | 12 | 6 | 3 | | 3 | 7.02 |
| VII | 761.1 | $3^3$ – 7 | 756 | 378 | 189 | | | | | | | | 189 | 6.75 |
| | | 3 $5^3$ – | 750 | 375 | | | | | | | | | 375 | 6.60 |
| | | $3^6$ – – | 729 | | | | | | | | | | 729 | 6.12 |
| VI | 718.4 | $3^2$ 5 – | 720 | 360 | 180 | 90 | 45 | | | | | | 45 | 5.90 |
| | | – $5^2$ 7 | 700 | 350 | 175 | | | | | | | | 175 | 5.41 |
| | | $3^3$ $5^2$ – | 675 | | | | | | | | | | 675 | 4.78 |
| V | 678.1 | 3 – 7 | 672 | 336 | 168 | 84 | 42 | 21 | | | | | 21 | 4.71 |
| | | $3^4$ – – | 648 | 324 | 162 | 81 | | | | | | | 81 | 4.08 |
| IV | 640.0 | – 5 – | 640 | 320 | 160 | 80 | 40 | 20 | 10 | 5 | | | 5 | 3.86 |
| | | $3^2$ 5 7 | 630 | 315 | | | | | | | | | 315 | 3.59 |
| III | 604.1 | 3 $5^2$ – | 600 | 300 | 150 | 75 | | | | | | | 75 | 2.74 |
| | | $3^2$ – – | 576 | 288 | 144 | 72 | 36 | 18 | 9 | | | | 9 | 2.04 |
| II | 570.2 | $3^4$ – 7 | 567 | | | | | | | | | | 567 | 1.77 |
| | | – 5 7 | 560 | 280 | 140 | 70 | 35 | | | | | | 35 | 1.55 |
| | | $3^3$ 5 – | 540 | 270 | 135 | | | | | | | | 135 | 0.92 |
| I | 538.2 | 3 $5^2$ 7 | 525 | | | | | | | | | | 525 | 0.43 |

In this scale it is to be noticed that Professor Meyer gives two determinations for his first note—540 and 525 vibrations respectively. The lower determination is derived from an F, a perfect fifth below, this F being a true harmonic seventh to G still below—hence his 3 and 7. Already his needless variation in pitch from the Helmholz table is to be noticed, Helmholz giving all his determinations upon a basis of 264 for mid-

dle C. This gives all the figures a different appearance, and creates an appearance of difference where identity would be better to observe. Of the second degree he gives three determinations, two of which are powers of 7, which have nothing to do with the case and are in fact impossible—except to those who, like Professor Meyer, see no difficulty in making musical theory all over again and ignoring everything which has been arrived at empirically through the operation of trained musical perceptions and instincts, for this is precisely what we have in the harmonizations of such writers as Bach, Mozart, Beethoven and Wagner—on the whole the strongest harmonists that have ever lived, that is to say, those whose instincts have proven surest.

For Re he gives a single determination, 600, which is impossible—Re being 9-8 of Do; 600 is not right either from a Do of 525 or from one of 540. And so on we might point out the curious changes all the way up the scale. But it is enough to credit Professor Meyer with having produced even at this late day a musical scale which is entirely unlike anything previously known to musical theory or experience.

With his perfect and complete musical scale as a background Professor Meyer cites several melodies, noting his own conceptions of the pitch of the several degrees which seem to him best, regardless of the usual conceptions of theorists. For example, he marks La as 27, implying that it is a fifth above Re, in place of the customary figures of 5-3 of Do, or 5-4 of Fa, which is 4-3 of Do; a La of 27 exists only in modulations. So also he gives Fa the value 21, meaning that it is a seventh of the Sol—which it is not.

Again in giving below what he calls the "old theory" he is also disingenuous. The old theory, even in his own figures, means in several cases quite the same as his. This is true of all the notes but La and Fa, although one would not observe this from a casual examination of the values assigned by Professor Meyer. His 9 as the first note of Silcher's melody should probably be 2, as also the 3 in his own figures, both meaning that the Sol there stands as a power of itself, whereas in this connection it is probably a power of Do. His 15 for Re and his 27 for Mi mean quite the same as the new theory 9 and

5 for the same notes. I confess myself ignorant of what he means by his 2 for Fa in the old theory. This is beyond me.

His best citation is that of the old melody, "Annie Laurie," but in this he assigns 405 for the chromatic G sharp, which did not belong to the melody originally, and has no harmonic foundation in any case, being merely a passing chromatic shade. Certainly no induction can be properly drawn from this note.

What Professor Meyer then goes on to do is to try to find a

BEETHOVEN: DAS BLUMCHEN WUNDERHOLD.

reason why two notes succeed each other agreeably in melody —but as he has already vitiated his foundation by assigning values to the several notes different from those held not alone by theorists but still more strongly held by musicians (artists), his inductions are necessarily worthless, which is a pity, for the question was one worth working at modestly and in a properly scientific spirit.

In order to understand the sweeping nature of the modification proposed by Professor Meyer in the scale let it be pre-

mised that according to our accepted musical theory our scale consists of three triads—the triad of Do, generating the degrees Do-Mi-Sol; the triad of Fa, which comes into the scale as an under fifth to C, giving the notes Fa-La-Do; and the triad of Sol, the over fifth of C, giving the notes Sol-Si-Re. Thus we have at length what we call our diatonic scale, consisting of the following tones, bearing to the tonic the fractional relation of vibration frequencies indicated by the fractions accompanying each degree.

Do (unity), Re 9-8, Mi 5-4, Fa 4-3, Sol 3-2, La 5-3, Si 15-8, and Do 2, or the double of the lower tonic.

These ratios hold for all scales in the major mode. Modern music employs the same series with a sharped fifth of the major for leading note of the minor, the only other change between major and minor mode being in the gravitation around Do or La as harmonic center. Now while all these tones are conceivably related to the tonic, they are not so related in the first degree. In all simple music each of the three generating points, Do, Fa and Sol, are used as temporary centers, everything returning to Do (in the major mode) for repose. The harmonies of these three degrees are of equal purity, accoustically considered, and any one of them continued long enough to drive out the remembered impression of the others will be accepted by the ear as tonic. In fact the same triad may be in one piece tonic, in another subdominant, and in another dominant, its aesthetic value turning entirely upon the connection in which it occurs and the use made of it.

Now Professor Meyer, in place of recognizing the sixth degree as holding primarily the office of third to Fa, assigns it as a power of Re, which it never is in pure intonation. He says that he thinks that this shade sounds better in the connection where he has experimented upon it. Very likely it may to him, when he begins by stating that harmony has no fundamental place in music. But in this impression he runs counter to the feeling of every musician, and most counter to those having the finest and most reliable musical perceptions. (If this statement should be questioned it will be a pleasure to defend it later on.)

So also he declares that the fourth degree, in place of being

an under fifth of Do, sounds better to him when it is a true seventh to Sol; accordingly in his scale numbers he marks it by the numerals 21, showing that it is a power of Sol, which in his notation is 3. Here again the reasoning is quite the same as that of our first mother, Eve, in Mark Twain's fragments from the diary of Adam. She named the Paradise "Niagara Falls Park" because she said that seemed to her as if it ought to be the name. With these observations we are now ready to observe some of his melodic citations, with

IRISH FOLK SONG.

his annotations of "old theory" and "new theory." In making these it is regrettable that Professor Meyer has been no more ingenuous than theologians usually are in stating the position of their opponents. He assumes that musical theory is based upon the tempered scale and his queer fractions are as near as possible those of that scale. In this he is unfair. What modern theory holds upon this point is that theoretically the harmonic ratios are those of the partials of a fundamental klang; and that it is the recognition of such relations which afford the harmonic satisfaction—in other words, the perception of unity between tones sounding together. When we

state ratios, therefore, we do not state the misleading fractio of our tempered instruments, for we all alike hold that o scale of twelve equal divisions in the octave on the whole com so near the true relations as to be acceptable in a music sense; but nevertheless we all hold to the purity of chords only we knew how to get it without at the same time sacı ficing something else even more important.

What Professor Meyer appears to ignore is the great centr fact of modern music that our æsthetic comprehension does n so much depend upon what we actually hear as upon what v imagine ourselves liable to hear in the same connection. Tl simplest possible harmonies take on different coloring accor ing to our conception of their place in the scale. But the fa of dissonance in its musical use is even of greater importanc All impassioned music is full of harmonic surprises, beginnir with interpreting plain scale degrees as powers of some se ondary or tertiary center, not immediately anticipated, ar going on to the formation of harmonies which only approx mate true harmonies, but which nevertheless, through the peculiar dissonances, seem to render succeeding consonan more pleasurable, and at the same time afford a legitima means of expression. Nor are these harmonic surprises co fined to music written out in parts. The truest musical insig holds that every melodic degree becomes expressive accordir to the harmonic explanation conceived in connection with For instance, suppose upon the return of a melody to the no Do, as final tonic, the bass come to La, we have then wh is known as evasive cadence, and surprise is the main factor rendering the change useful; of course the music must go and finally return to the true cadence. So also the note M is naturally a power of Do; but melody is full of cases whe it is a power of La or even a power of its own lower octav So also La is naturally a power of Fa, but it frequently occu as a power of itself, and as a fifth from Re, to which relatic Professor Meyer would limit it. So also in the case of chromat notes. Suppose in the key of C major we have a melodic no A flat; it is received thankfully as an under power of C—i. C is not only a power of itself, and of Fa, but also of A fla which belongs naturally to the minor mode of C.

Modern musical theory holds not only that all scale degrees obtain their place as powers of certain generators, but that also additional extensions of tonality are being made as the powers of retention and comparison increase to such a point as to render these wider relations understandable. This is a short account of the harmonic and modulatory extension between Bach, Wagner and Brahms. As Wagner said in beginning, all keys are brought nearer together, so that there is hardly any conceivable chromatic tone which might not be brought in during a piece. Observe I do not say simply in a melody, for a melody containing these remote tones would be understandable to but a very few exceptional experts without the explanatory commentary of the accompanying harmonies; the reason being that the unassisted ear of lower grade assumes in every case the simplest explanation of the harmonic force of every degree. In this way one degree conceived simply where the composer had taken it in a less usual sense would fail to prepare a way for still more remote tones later on. If I am asked for evidence that a progress of this sort has been made, I point to the currency of Wagner's music, which a generation ago was so difficult even to experts (such as trained stage singers) that his "Tristan and Isolde" was largely impossible to be remembered by the singers who first undertook it. Curiously enough the audience, having the whole orchestra as an explanation of the melodic meaning of the singers, did not find it so difficult, but heard the first performance with intense delight and an impression of epoch-marking novelty.

Moreover the great and as yet unaccounted fact of modern music is dissonance—the employment of passing dissonances, suspensions and appoggiaturas, in which a false tone momentarily displaces one of the tones of the pure harmony. Bach was full of this sort of thing; so also are Wagner and Brahms, and these passing dissonances have everything to do with the deep impression of beauty which their works make upon those who have reached a culture-point adequate to understanding them.

Accoustical theory has no explanation nor any fractions of vibration-frequency to propose for contrapuntal dissonances. Accoustically they would have no place; actually they are

among the most important of the æsthetic elements in music. Moreover it sometimes happens that theorists biased in favor of the postulate that what we ought to love are the pure harmonies only find later on that their instruments devised for playing every harmony in its perfection end by rendering this part of the very best music less understandable and less expressive than before. In a former issue of MUSIC will be found an article by that expert, Mr. James Paul White, of Boston, who devoted several years to this study, and finally reached a playable instrument having, I believe, fifty-one divisions per octave, playing all ascertainable intervals so near perfection as to be practically perfect. Yet he states that while all the consonant parts of the music are improved, the dissonances seem to lose their character. This, I believe, is the first case on record where an expert has brought to the criticism of his own results the higher light of trained musical perceptions.

Here also I shall run counter to the impressions of Professor Meyer. He brings us back to the plowboy for solid proof that music can exist without harmony. Why not to a deaf man, to prove that it could exist without any sound? The cases are parallel; the plowboy is deaf "in spots," as Peter Cartwright said of his sanctification. He can hear melody; therefore he whistles it. He does not hear harmony, or does not know that he hears it; hence the simpler the melody the better for his purposes. An artist of the highest class will whistle the most chromatic melodies with as great certainty as the plowboy whistles his popular airs. The artist hears the appertaining harmonies. He is not whistling the chromatic scale, but that deeper something to which the chromatic scale appertains—the fundamental generators as the composer thought them.

Before taking leave of this interesting study (fundamentally mistaken and without scientific value as it is) I will observe that musical theory is not wholly a department of æsthetics—or at least not of metaphysical æsthetics—but of what we might call physical æsthetics, since the theory has to do with the accoustical reasons for satisfaction of the auditory sense, which naturally precedes æsthetic satisfaction. We have always the

music heard, i. e., an actual physical something perceivable by the sense of hearing, and subject to mathematical and physiological laws; and that inner something which awakens within us when the music has been heard. Now all that part of musical theory belonging to the physical music is not a branch of metaphysical æsthetics but of physics, while all that part which undertakes to account for the impressions arising from the order and succession of accoustical phenomena does belong to psychology. I find the problem therefore inadequately conceived by this observer.

Modern science is a great something, and I have respect for many of its processes and conclusions. But whenever it is a question of music, to account for æsthetic satisfactions afforded by the art, we have first of all, if we mean to rise to the full range of the problems, to found our inquiries upon music which does afford the highest satisfaction; and in deciding which music this is we can not afford to disregard our instruments of precision, which in this case are the ears of the very few specially gifted musical geniuses. It is a consensus of mankind, not without the value of a chronological deduction, that the best works of Bach, Handel, Haydn, Mozart, Beethoven, and so down the catalogue of great masters, afford in the long run the highest satisfactions that music contains. Accoustical laws, as far as ascertained, are better observed, and especially the inner somethings of the soul are reached more often and more masterly in their works than in any simple tunes sung by the untutored plowboy—who very likely was not even untutored but took whistling lessons from an older sister. To this reservoir of art-music we must return whenever we wish to trace the range of the art and try to find the source of the influence it exerts. Moreover, we find also that when a wide view is taken of music all along the line from that of the meanest savage who has music up to the most advanced of the art, there are underlying points in common; harmonic perceptions or harmonic instincts most likely underlie the rudest melodies of savages, no less than those of the civilized man. And the savage, like his cultivated brother, is able to experience that feeling which music was created to satisfy at the very moment when his actual performance lacks considerable

of being true to his own idea of what he meant for intonation. On this point Miss Alice Fletcher and the late John C. Fillmore give interesting testimony. The Indians repudiated his transcriptions in which he tried to follow their flatting and sharping, and knew quite well when he sang the true intervals—which they themselves never had. So also with our music. We are moved, delighted and enwrapt by our tempered scale reproductions of harmonies not a single one of which is actually quite correct; but all are so near that we accept them—even the sharpest ears among us.

Musical æsthetic will be impotent if it tries to settle the question along the limited field fenced around by Professor Meyer. Our art music consists of rhythm, melody and harmony; all of it, from simplest to the most elaborate. Rhythm has everything to do with giving character and mood to the composition; and harmony is the substance of the melody. Even Professor Meyer admits so much when he tries to account for melodic satisfaction by showing that consecutive tones have relation to fundamental. This concedes the whole question.

# THE RISE OF PROGRAMME MUSIC.

BY E. B. HILL.

In Robert Schumann we have an ardent Romanticist, who, nevertheless, had strong affiliations with the Classic School. At different times in his life Schubert, Beethoven and Bach exercised the strongest influence on him and his musical thought, yet his individuality has remained one of the most "personal" of all composers, and his style most strongly characteristic. To even a more definite degree than with Beethoven, his music was an outpouring of his views on life, his relations with people, and his literary impressions. As a young man he was an almost fanatical admirer of Jean Paul Richter, that unique figure among literary Romanticists, and he says frankly in a letter to a friend that one of his early piano works, the "Papillons," has its foundation in a book of Richter's, "die Flegeljahre." In general his literary sympathies strongly influenced his musical tendencies and vice versa. His stanch adherence to the best music, and generally elevated standard of musical life led him to form an imaginary association, the "David's bund," a gallant band of sympathizers who were metaphorically to slay the musical Philistines. With this view he started a musical paper, *Die neue Zeitschrift fuer Musik,* which was to elevate the tone of music in Leipzig, and was actually the official organ of the "David's bund." Schumann was for many years its most active editor and contributor; his criticisms often take the form of enthusiastic addresses or vehement exhortations to the "David's bund," and thus even the journalistic side of his life was touched by Romanticism and imagination. At all events, it is due to his clear-sighted (though occasionally lacking in proper discrimination) appreciation that many a young composer (among them Brahms) came to his first recognition. Schumann liked to imagine that not only his critical but his creative personality had two separate entities, Florestan, essentially masculine in his qualities, and appreciation, fully alive to nobility and dignified beauty; Eusebius, more

gentle and poetic, invariably dreamy and abstracted. The "Carneval," the "David's buendler-dances," sets of short pieces (the first practically free variations on a short theme or motto) are signed F. or E., as they seem to approximate these opposing sides of his personality. The "Carneval" ends with a ponderous "March of the David's buender against the Philistines," and the "David's buendler-dances" evidently have an underlying "plot," as two of the pieces have explanatory sentences, one of which especially elucidates the end. The "Kreisleriana" have for their underlying scheme an eccentric capellmeister Kreisler in a book by E. T. A. Hoffmann, another unique Romanticist. Schumann himself says that his "Novelettes" are long connected stories. His "Album for the Young," and especially the "Kinderscenen," shows delicate and imaginative appreciation of a child's musical attitude.

I could adduce many other examples to show the intimate relation of Schumann's imagination and his music; how in fact his musical ideas are the outcome of his literary tastes and his insight into life. In other words, his music is not simply a plastic creation without underlying idea, but has its sources in his fertile imagination, and his individual intellect. One may not call the "Carneval" programme music, yet there was as much vivifying imagination brought to bear on its subjects as in many programmistic works. In many cases the subjects are purely accidental or casual (Beethoven's Pastoral Symphony or Mendelssohn's Meerestille und Gluckliches Fahrt), but with Schumann his choice was almost invariably connected with some personal or intellectual sympathy.

In his orchestral works, too, we find evidences of the same powers of imagination and the ability to impart to his subjects a deeply Romantic and poetic individuality. I might especially mention the fourth movement of his so-called "Rhenish" Symphony, said to be inspired by the consecration scene of a Bishop at Cologne Cathedral, as appealing especially to the imagination by its solemn majesty and unmistakable "cathedral atmosphere." In the overtures to "Manfred" and his only opera, "Genoveva," he gives still further example of his deeply imaginative conception and his genuine imagination. His opera Genoveva, which was never successful (partly owing to

a confused libretto), never gives the impression of true dramatic ability, and, from the programme-music standpoint, is far behind what was done by Wagner at about that same period.

As a whole, Schumann can not be said to have advanced the cause of programme music as it had been developing, but, on the other hand, he had done so much for the development of the highest and keenest imagination, the most subtle and delicate philosophic fancy, that any sketch of the development of programme music would be incomplete without some mention of his individual activity. He seldom attempts to be descriptive in the ordinary sense of the term; he was rarely, if ever, realistic, but his imagination was always fully stimulated when he was composing, and, though somewhat subordinated from the programme-music point of view, it always adds the most picturesque and Romantic flavor to his extremely "personal" conceptions, and gives a poetic and metaphysical value to his unique musical individuality. If he did not advance the "landscape" type of programme music as much as did Mendelssohn, his personality in its dual activity has had an enormous influence in its fanciful and elevated critical attitude, and the original depths and variety of poetry of his creative imagination, and especially has he established the relation between a composer's activity and other intellectual and social phases of his life.

After the first traces of Romanticism appeared in Beethoven it seemed only a short time before the classically influenced Romantic School stood firm upon its feet. Before the death of Mendelssohn and Weber, the germs of the most radical tendency in Romanticism were alive and active. The scattered bits of realism in Beethoven, Mendelssohn and Weber had been collected and exaggerated to a creed, that of Realism. But it was not Realism pure and simple; it had for its subject every vagary and bizarrerie of a gorgeously fertile imagination. It was Romanticism in its most intense and unhealthy form. The two leading prophets of this movement were Berlioz and Liszt.

Berlioz will always stand out as the most eccentric musician that ever lived. His nervous, excitable temperament and his stormy, passionate nature express themselves in his music in

a unique way. The repeated failures and rebuffs which he endured from the Parisians would have utterly disheartened any man with a will less iron than his. But he would not give up his principles; when the Parisians refused to applaud his music, he took to journalism. As a journalist he was superb. His unflinching criticism and biting irony amused the feuilleton readers and secured for him a certain tolerance. Here, in the meanwhile, he was working out his artistic principles.

Berlioz was the most uncompromising champion of programme music that ever lived. He never wrote any music that was not intended by him to have some pictorial significance. This peculiarity gives a unique flavor to his works. He carries his principles so far that he not only expects one to imagine characters or moods, but even to construct whole scenes and actions. To ensure the correctness of one's imaginings he writes out very elaborate programmes. Although they cover the ground of the piece or movement bar by bar, they do not succeed in the object. As a rule it is so tiresome to follow music so closely that naturally one either drops the programme to listen unreservedly to the music, or drops the music to appreciate the programme.

Berlioz's imaginations lead him a long chase from the opium dreams of an insane artist, through Faust, Shakespere's Tempest, Romeo and Juliet, King Lear; through Byron's Childe Harold; through the stories of the childhood of Christ, and of Dido and Aeneas; to such massive works as his Requiem and Te Deum.

There is every variety of feeling, every shade of emotion good or bad, every possibility of imagination; but Berlioz, instead of making his imagination his assistant, has allowed himself to be made its slave. If he had not attempted such daring problems of description, his programme music would have been much more successful. As it is, the most admirable movements are those where he has been less minutely pictorial, like the "Scene aux Champs" and the "Marche au Supplice" in the "Symphonie fantastique," the overtures to "Roi Lear," "Benvenuto Cellini," "Carneval Romaine."

I should not leave Berlioz without mentioning his marvelous

technique. In rhythm, harmony and instrumentation, he is unapproachable for variety and originality of effect. As a minor detail, I should also ascribe to Berlioz the invention of the leit motif (leading motive). This consists in the use of a theme which always characterizes a fixed circumstance or character. Berlioz used it considerably, but in a simpler form than the "leit motif" of Liszt or Wagner. It is a half-pictorial, half-poetic device, which can be used with consummate effect.

The life of Liszt presents a marked contrast in comparison with that of Berlioz. Berlioz had to struggle for his livelihood; he had to fight for his place in the world. Liszt's life, on the contrary, was a sort of continual triumphal tour from one place to another. Berlioz could not play any instrument acceptably; Liszt was the greatest pianist that ever lived. In his boundless technique and wonderful power of reproducing the composer's intention he was easily the ideal performer. His education has classical foundations; but at every point the traces of the Romantic caught his attention.

The last works of Beethoven, the Symphonies and Songs of Schubert, Schumann's original and rich piano-pieces, the grisly scenes from Weber's operas, all stimulated him more than any other kind of music. While still young he heard some of Berlioz's music at Paris. The boldness of effect interested him to try and imitate it on the piano. He made many transcriptions of movements from Berlioz's works, and succeeded in transferring much of the new orchestral color to the piano. From this time there arose an artistic friendship between the two which had more personal sympathy for a basis than one might imagine. Liszt had his troubles as well as Berlioz, although they were purely of a speculative and esthetic nature. His ideals were constantly changing throughout his life. It is not necessary for us to follow their course. Programme music in the end held out most attractions to him, and it was through this that he developed his most original ideas.

In Liszt's "Symphonische Dichtungen" (Symphonic Poems) we have his most characteristic work. In them he follows tolerably closely the principles of romantic realism. In addition he employed the leit motif, in a varied form which has

been called "Transformation of theme." His method is as follows: He starts with a theme, which characterizes the programme for the situation; then he changes the theme into various rhythms, harmonies, time signatures and keys, as the programme demands. By this method he can give us realistic programme music, and at the same time give his piece a unity which it otherwise would not have. For example in his Symphonic Poem "Tasso," there is at the beginning a mournful, desolate theme descriptive of the trials of Tasso. This theme goes through many curious and beautiful transformations and at last bursts out in Tasso's "Triumph."

In "Mazeppa" there is constant indication of the ride of the horse; at the same time there are other themes which connect with the sentiments of Victor Hugo. The struggle and final victory of the horse takes on with Liszt the character of the aspiring struggles and final victory of genius. In this way the "Poem" can have as a whole a higher esthetic meaning, while the material motive of the ride actually underlies the "Poem." These two "Symphonic Poems" are fully characteristic of Liszt's method. His Faust-Symphony, his Dante-Symphony and many other works have the same characteristics and the same methods.

To sum up, Berlioz broadened immensely the technique of the orchestra, and expressed in his programme music a hitherto unrivaled variety of emotions. But the attention to detail and over-elaborateness of programme have served to detract from the merit of his work. His invention of the "leit motif" was turned to much account by Liszt in the simpler form, and by Wagner in the more complicated.

Liszt, with an incomparable musical education, accomplished nearly as much in orchestration as Berlioz; his "Transformation of themes" proved an invention of the highest artistic significance. His programme music was more successful in its romantic realism than Berlioz's, because he did not quibble over such infinitesimal details. On the whole Liszt's Symphonic Poems may be taken as the most artistic programme music in the romantically realistic school.

# THEODORE THOMAS: A SKETCH.

BY AN OLD ADMIRER.

(Concluded.)

It must be remembered that all of Mr. Thomas' early work was in connection with beer gardens and summer concerts, where he had to make the same concessions to popular desire that all directors in such places have to. Fortunately Mr. Thomas was able to rise out of this subordinate condition.

There is also doubt concerning Mr. Thomas' pecuniary losses for the sake of his abnormally high ideal. Let us see. When Mr. Thomas began his symphony matinees he was a young violinist worth as conductor a salary of perhaps fifty dollars a week. In the Central Park Garden times he probably rose to a hundred dollars a week—which, of course, was very high for this kind of work. The house of Steinway stood behind him at first and supported him to the tune of many and many thousands of dollars before his enterprises became self-supporting. Mr. William Steinway did this for love of music—also for love of his piano and no doubt with some regard for Mr. Thomas. Later Mr. Gosché devoted ten years or more to the service of Mr. Thomas and conducted his affairs so well that the great library was well under way—that foundation without which an orchestral conductor is powerless to move. At the end of the connection (which terminated soon after Mr. Thomas' marriage) Mr. Thomas found himself with what amounted to a large accumulated capital, the library representing by that time forty thousand dollars or so; Mr. Gosché found himself upon the outside, an old man, without a home or capital. He died soon after. Without the work of Jacob Gosché Mr. Thomas would not have been able to take the advance he made between about 1869 and 1880.

In Chicago Mr. Thomas has made a great deal of money first and last. For ten years he managed the summer concerts in the exposition building, playing popular programs mainly, to the accompaniment of beer and companionship. For this sacrifice in the cause of art he drew the salary of five hundred dollars per week. The concerts were profitable; if not, Mr.

Thomas' salary remained unimpaired. Since his connection with the Chicago orchestra about $300,000 has been contributed by Mr. Thomas' friends to make up the deficiencies in the income. Meanwhile, Mr. Thomas' salary has remained at the same figure, $10,000 a year and $5,000 a year more for the use of the music. In addition to this he has received from Cincinnati an average of $2,500 a year ($5,000 every second year) for conducting the Cincinnati festivals. He has had other sources of profit. But allowing these to be small in the aggregate it is easy to see that during the last twenty years Mr. Thomas has rarely drawn less than $20,000 a year for his professional services—a sum exceeding that earned by any other musician saving only Patti, Melba, Jean De Reszke, Paderewski and Rubinstein for one year. Considering where Mr. Thomas began, it is difficult to find in these figures any occasion for lying awake nights regretting his pecuniary sacrifices in the "cause of art." Art has done very well for Mr. Thomas. So, also, have the American people.

There is another factor in Mr. Thomas' progress which has never been recognized by him as entitled to the slightest weight, namely, the press. Without the recognition of the more intelligent writers in the daily press, his early advances would have been impossible. The late Mr. J. G. R. Hassard of the New York *Tribune* and Mr. George P. Upton of Chicago were worth everything to Mr. Thomas. They believed in his sincerity and his musicianship; they wrote constantly, always with warmth and with vast influence. The present writer is also to be counted with those who have shouted in the Thomas procession ever since 1869, when Mr. Thomas made his first professional visit to Chicago as conductor. It was his Central Park Garden orchestra of forty-seven men, and the programs were of the popular order—flute concertos and all sorts of attractive light things. All the younger generation of musical men, who now conduct the musical columns of the leading daily papers, have been supporters of Mr. Thomas. In New York Krehbiel, Finck, in Boston Elson, I think also Wolf, in Chicago, Mr. Hubbard and others—Mr. Thomas has had plenty of help in hanging his banners upon the outer wall.

Even the great festivals which for some years Mr. Thomas

conducted in New York (where they generally lost money), Cincinnati, St. Louis, and the like, were gigantic speculations. Mr. Thomas liked to give programs upon a large scale. He had the American feeling for what the once successful Col. Haverly used to call "Magnitude and Merit." Hence he bought job lots of singers and instrumentalists and "syndicated" them out among the cities—each city employing its own chorus.

It is open to question whether Mr. Thomas' work has been an unmixed advantage to the American cities of the second class. In Chicago there were symphony concerts before Mr. Thomas was heard of. His coming and the furore for this suave conductor with the fascinating and eye-satisfying back, and the finish of the playing of such things as the Traumerei and the Handel Largo, were too much for poor Balatka. The same thing happened elsewhere. Thomas coming a few times in the season with his orchestra killed all local effort. The newspaper writers were in part to blame, having once tasted this insidious smoothness and become able to miss it when it was lacking, they proceeded to flay mercilessly every young orchestra which fell below the Thomas standard. The same dominance still prevails, except in New York, and there it is replaced by the dominance of the Boston orchestra, which has taken the place once occupied by the Thomas orchestra as an ideal organization.

It would have been much better for all the cities if they could have worked out their own musical salvation by themselves without the interference of this high art speculation—for that is precisely what the Thomas orchestra was, speaking from a commercial standpoint. American composers would have had a better chance and all the musical life of the cities would have been on a better footing. This they have at last seen in Cincinnati and now for the first time the Cincinnati May festival bids fair to be conducted by their own conductor, Mr. Van Der Stucken, who is an artist not needing to hide his head before that of any conductor anywhere. He is also only about forty years of age. Before forty and sixty-six much of the physical momentum is lost.

The same chorus which sounds the praises of Mr. Thomas with cotton in its ears against every noise from the outside

will tell us that it is due to Mr. Thomas that America has heard so many great pianists, such as Rubinstein, a lot of ladies, Anna Mehlig, Mme. Rive King, and so on. The truth is that it was very lucky for Mr. Thomas that the pianists could be had. If anybody derived advantage from the association it was Mr. Thomas himself; for every great pianist was backed by a strong piano house, guaranteeing the contract and ready to pay whatever part of the money it was not convenient for Mr. Thomas to pay. As a rule the house paid the money, leaving Mr. Thomas in the position of controlling a very strong attraction with little or no expense to himself. With violinists this was not the case, and it will be observed that he has never had a solo virtuoso violinist for more than an evening at a time, outside his own concert master—the position in which formerly Listemann and the young Jacobsohn were striking and most useful figures.

The plain truth is that Mr. Thomas had the good luck to come to this country and to grow up with it during fifty years or more of its greatest life and productive growth. That he has been able to remain one of the most conspicuous chips on the surface of the swollen stream, as he earlier was upon the face of the tranquil rivulet, is mightily to his credit. But he did not make the stream. Moreover, he has been rather an aggresive "chip" while floating, for he has been more than suspected of elbowing many other promising young chips into the background and getting them hopelessly stalled in shore eddies, whence they have not emerged. This is only the exercise of the instinct of self-preservation.

Another foolish garland which they try to hang around the neck of Mr. Thomas is that of having been a sort of protecting providence to the American composer. What are the facts? Simply that for one motive or another he has, during his forty years of conducting in leading positions, played almost every year one or two American works. Generally a work is heard but once; a few have been played five or six times. This is all. And what about the discrimination in selecting the works? Absolutely none at all. A German, like Hugo Kaun, stands some chance; but even he has not had altogether smooth sailing. Henry Schoenefeld had a hearing—another German-American. John K. Paine had his symphony played once or

twice; so had Chadwick. And all this while Mr. Thomas saw in himself the one disinterested protector of American art, the only musician in the country with pure ideals, absolute disinterestedness, and so on. The plain truth is that Mr. Thomas has no sympathy with American compositions; and the most of those written for large orchestra do not quite deserve sympathy, the authors not having acquired that first indispensable for a composer, good technique. To have or not to have something new and beautiful to say is something for which a man is not wholly responsible; but anybody not too lazy can acquire a good technique of writing and of orchestration. Our composers have taken this part of their problem too easily. Mr. Thomas recognizes this as soon as he places one of their works in rehearsal. What the American composer needs is not the friendship of Theodore Thomas, but a chance right at home in his own town to bring out quietly his new works and to learn by his mistakes; and at last to produce something which can be celebrated as a contribution to art.

But when all these deductions have been made, the fact remains that Mr. Theodore Thomas is one of the most forceful personalities in the domain of musical art. By his own indomitable will and energy he has been able to accomplish in America in a few years a work which appeared impossible to most native eyes; and has made known the great works of music which would long have remained impossible but for his personality. As an educator he has been persistent and finally convincing. He has kept somewhat in touch with the best European musical thought and has given America the advantage thereof.

To return once more to the Thomas personality, the statement of a long time admirer of Mr. Thomas, an active newspaper man in Chicago, may be taken. This man, of moderate influence in the musical world, first met Mr Thomas in 1869, upon the occasion of his first visit to this city; later he performed musical criticism upon most of the concerts given by Mr. Thomas, the festivals, etc., and was a member of the music committee of the World's Fair Auxiliary Musical Congresses of which Mr. Thomas was chairman. During this thirty-two years he was habitually a supporter of Mr. Thomas' claims to a leading rank. Yet during the whole time he never

was able to enjoy a fifteen minutes' conversation with the object of his devotion. This was much the same kind of thing as happened to Mr. Thomas himself, who, while forwarding Wagner's claims in the new world, earlier and more devotedly than any other leader, found himself to the end of his life outside the fold, while other men were received in high honor in Bayreuth circles.

The newspaper man above mentioned says, however, that whenever he did have occasion to consult Mr. Thomas upon any valid musical question, he always found him ready to respond, and his responses almost invariably displayed sagacity, strength of mind and musical intuition. Another illustration is furnished by one of the most earnest and devoted of Mr. Thomas' supporters in Chicago, who told the writer that he had found it the best way to get along with Mr. Thomas to leave him entirely alone and never to trouble him with his presence except distinctly requested so to do. All of which illustrates a certain autocratic self-poise, indicative of strength rather than sympathy or generosity.

# LEAVES FROM MY STUDENT DAYS.

BY GENE.

(He Arrives in Leipzig for Study.)

It has been pressed upon me to bring some remnants of music-student experience, both domestic and imported, so that any one who contemplates the purchase of student experience may be able to intelligently decide between these two well-known brands. How could one better begin than by producing a few from Leipzig, a place which has been somewhat maligned in later years, but is not the less rich in both the history and traditions of musical art? The home and workshop of a John Sebastian Bach. This should be hallowed ground! The home of the *Musikanten Collegium,* an amateur organization which began holding concerts in 1743, finally resulting three or four decades later in the organization of the Gewandhaus Series, so rich in accumulated service to music. And here are the names of Spohr, of David, of Schumann, Mendelssohn and Wagner, with many others. You say they are dead? Then we will consider the Thomas and Nicolai Kirchen, and the Chor of the St. Thomas School, the existence of the latter having begun so long ago that historians are no longer able to find the date, though a cloister was there possibly as early as the twelfth century—nay, a pair of centuries before, perhaps. The St. Thomas School is what may be termed a Latin school for boys who generally come to the institution at the age of eight to eleven. They stay until they complete the Latin course, which leaves them anywhere in age from sixteen to twenty or more. From time immemorial it has been the custom for boys of this school to constitute a chorus to furnish music for the Sunday services in the St. Thomas and Nicolai churches, both churches being under the control of the city of Leipzig. They are always assisted by an orchestra, the musicians of which are drawn at present from the Gewandhaus Orchestra, which is also under the control of the city, as it has been since about 1835. Since it is impracticable to

divide the chorus, and it is impossible for the organization to sing in two churches at the same hour, music is given in the Nicolai one Sunday, and in the Thomas Kirche on the next, though the musical selections are different each time. Generally a cantata is given, or it may be a movement from an oratorio or a requiem. It is given after the lengthy preliminaries by the rector and before the sermon. On Saturday afternoons at two o'clock the chorus sings motettes and various sacred works without accompaniment, and these are always given in the Church of St. Thomas. Once or twice each year this chorus also participates in the regular concerts of the Gewandhaus, and in all of these performances, excepting the Saturday motettes, the boys are conducted by the Cantor of the St. Thomas School. The motettes are conducted in turns by some of the advanced boys themselves.

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It was as Cantor of the St. Thomas School, with the above outlined church duties as director of the Chor, that Johan Sebastian Bach came to Leipsig in 1723. It may not be generally known that the terms of his contract also called for a few hours each week as a teacher of Latin in the St. Thomas School. He actually attended to these pedagogic duties for a time, but it soon became evident that a man of his caliber was adapted to other game. It was a terrible waste of ammunition. But these fragments are not to constitute a history of Bach. Let us further prepare a "Stimmung" for appreciating any wares that may follow, by mentioning that the present building known as the St. Thomas Kirche dates back to the first quarter of the fifteenth century, though it was renewed not many years ago, and it has become more modern in some of its appointments. The Nicolai building is either younger or older, with a possible difference of a century. Figures are not momentarily available for this description, but the Kirche is intact in its old style and is rather impressive with its great gray pillars and faded walls. The present Cantor of the St. Thomas School is the composer, Professor of Harmony in the Royal Conservatory, and beloved man, Gustav Schreck. Of him, more anon.

Let us see how an American tenderfoot once approached the famed Royal Conservatory of Leipzig. On one fair April day in years gone by a fiddling man, somewhat battered from four thousand miles of travel, presented himself at the office of the institution and prayed the privilege of an examination for admittance. He was in a hurry, certainly. His entire invoice of the German language had been gotten since he left New York, thirteen days before, with a German-English-English-German dictionary, a Dane, a Finlander and a German medical student as cabin companions. Therefore his knowledge of German was in many respects imposing. Let us see it in operation. Tenderfoot approaches a railing behind which are three men, two occupying office stools, the other leaning leisurely against the high desk.

"Sprecken Sie Deutsch?" This from the tenderfoot.

"Ish-h?" This the grunt from the fat, short, leisurely man.

It was beautiful indeed, and so soon ended. The tenderfoot had intended to ask in German if the fat man could speak English, but the excitement of speaking a foreign language was too great, and he missed, using the word "Deutsch" instead of "English." He had addressed the Gewandhaus organist, Paul Homeyer, also teacher in the Conservatory. It was evident that tenderfoot had struck a cold trail. Something had to be done. Why not have a go in pure English?

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In this language it became a three-cornered incident, participated in by t. f., the Herren Inspektor Seifert and Sekretaer Lehmann, the whole going famously. A few minutes sufficed to say a great deal. There was a great desire on the part of the candidate to have an examination on the same day, but the two other corners of the triplicate did not share the desire for haste. They were not only the majority but the authority, and they accordingly arranged the examination for the following Saturday morning. The candidate was to spread his rarest gifts and accomplishments upon the sharp ears of Hans Sitt, whose privilege it would be to become intoxicated by the dulcet tones, perhaps.

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There were other details to be arranged, principal among

which was the selection of a boarding place. Several addresses were supplied and the candidate set out alone with the advice that it were better to employ a droschke to cost fifty pfennigs. After some search in this manner the tenderfoot returned to the Conservatory, having found rates higher than it was desirable to pay. Meanwhile the driver of the droschke had extracted two fares instead of one. This was the first experience with that useful and popular art known as "das Ausnutzen der Fremden" (utilization of the foreigners). The search for lower-priced living did not prove futile, for the secretary furnished the address of a pension in Brau Strasse, not far from the Conservatory building. The candidate proceeded forthwith to find it and went this time *zu Fuss,* after finding the cab market fluctuating and unsafe. Reaching the address, he went up one flight of stairs and tugged at the door bell with the result that an elderly woman opened the door. Then the tenderfoot conjured up something in German which remained a monologue, for instead of replying the lady stepped to the rear of the hall and called an American. This was a fellow dressed in the garb of a cowboy, but he looked trustworthy, and upon his advice board and lodging were engaged. As a room could not be made ready for the same evening he kindly allowed the new comer to sleep on his couch.

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The boarding household consisted of fifteen persons, occupying rooms on three floors. Of this number nine were ladies and six were gentlemen, of whom six were students of the violin, seven of the piano, one of composition, and the other was a novelist. Of the females, five were easily eligible to the title of spinster, and the student of composition was a bachelor whose most brilliant inventions were yarns designed to keep the spinsters continually at war with each other. Critics will have their own ideas regarding the art "inventions" of the bachelor when it is disclosed that he used to get up at three o'clock in the morning to compose reminiscences of "Trovatore." His favorite theme was "Oh, how I sigh to rest." It is scarcely necessary to remark that the rest of the pension shared the sentiment with him to a man. When it is further stated that one of his favorite *tours de force* was resolving the

sevenths of his chords upward the reader will be no longer in doubt as to the quality of his genius.

No sooner had the tenderfoot become thoroughly ensconced in the new quarters than he was beset in turn by every one of the violin students of the house, who advised him to go to this or that teacher if possible. Since there were only four violin teachers in the Conservatory, it is seen that some of the teachers had two and even three advocates. This man had a most wonderful way of teaching the bow arm. Ah! the tenderfoot was very desirous of having a man who could teach the bow well. It was the life of the instrument. That man was a wonderful fellow to develop the left hand. Ah! the tenderfoot always was a little off in his left hand, and how could he ever play anything without a technique? It was distressing to contemplate, and nervous prostration would have surely resulted had not the examination been but two days off. When it did come the young disciple played a Kreutzer etude, was asked a few questions as to how much study had been given to the instrument, who had been the teacher, and how long it was the purpose to stay in Leipzig. It was finished. The candidate followed the examiner down stairs to learn at the office that he had been assigned to a teacher who would prepare him for Herr Sitt.

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The routine at the pension was admirably adjusted to the habits and convenience of the music students. In Brau Strasse the students were permitted to practice without interruption from seven in the morning to ten at night. In other parts of the city practice could not begin before eight in the morning, an hour or two was reserved at midday and music making was not allowed after eight o'clock, except on some special occasion. At the pension to which we have referred breakfast was served to each person in his own room at about eight o'clock. It consisted simply of two German rolls called "Broedschen" and a small pot of tea, coffee, cocoa or milk. At eleven a similar repast was again served in the rooms, and at half-past one everybody went to the dining room for the first regular meal of the day. A light lunch was brought to the rooms at about five in the afternoon and supper was had in the dining room

at seven. The meetings in the dining room were nearly always pleasant occasions, perhaps more on account of the intercourse than the delicacy of the viands, though the latter were of such substantial stuff and of such abundance that the guests were really well fed.

The most annoying circumstance connected with the food supply was the clocklike regularity of a fixed menu. It was something like a time combination on a safe, though seven changes were all that were possible. When it was once in operation it was almost impossible to prevent its running in the same order for months, until certain articles in the course were no longer obtainable in the market. Sometimes the students would have mass meetings and appoint a committee to request a change in this or that article of diet, but however kind the old landlady was the proceeding was usually attended by failure. She could only believe that the articles mentioned were objected to on general principles, therefore she was liable to exclude them entirely from the plan. But the cost of living here was only sixty-five marks per month, including a separate room, heat and light, and the hostess was a woman of such steadfast integrity that there were never any bills for extras upon any pretense. Those who have ever had any experience with German hostelries will appreciate the comfort implied in the last remark.

# MUSIC IN THE INSECT WORLD.

BY ALBERTS OF GODESBERG.

In nature's great concert which is heard every spring and summer day in field and wood the feathered singers have the main roles. But when with the glow of summer work increases and food must be brought to the ever hungry offspring, there is generally very little remaining time for caroling in joyous song. When the vocal artists retire, the instrumentalists become more active in the succeeding movements of the great symphony. Their army is numbered by thousands and hundreds of thousands. The entire atmosphere is pervaded by their whir, and, long after the sun has gone to rest, the humming and buzzing which accompany the untiring efforts of the soarers are still unsilenced. It is very interesting to form a closer acquaintance with these small artists and their instruments.

In the many-voiced insect concert the grasshoppers constitute the great corps of violinists. The best opportunity for observing the work of these gentlemen artists (nature excludes the females from participation) is found in some woodland pasture. We seat ourselves on the green and become quiet. All around there is a chirping and fiddling and scraping. Soon an unsuspecting musician comes directly into our presence with a long bound. It is the grasshopper. He walks slowly up a grass blade, extending his feelers in every direction. He holds on now and his lusty chirp resounds. As we may see, he moves his two long hind legs up and away, and the music follows in rhythm with his movements. Only a careful search with the microscope is able to reveal to us a large vein at the inside of the thick thigh. This is the whirring or chirping apparatus. Instead of resin, a row of from 85 to 120 minute spines give the necessary roughness to this violin bow. Now, when this vein is rubbed to and fro along the rough veins of the wing cover, it is set in motion and the shrill tone is produced as when a violin string is set in motion by the friction of the bow. The insects have the advantage over the human fiddlers in that

they can play two instruments at once. With their long hind legs they play on both sides of the body, and they draw them back and forth with astonishing rapidity. Recent observation has shown that the speed is not always the same, but that it depends upon the temperature of the atmosphere. At a temperature of fifteen degrees Centigrade the whir is at the rate of eighty strokes per minute, and with the temperature at twenty-one degrees the frequency is one hundred and twenty. Thus it is estimated that the velocity is increased by six or seven strokes per minute with each degree of temperature. With but few exceptions all insects belonging in a group with the green grasshopper chirp in the same way, though at least two species are without the necessary apparatus. The roaring sound made by innumerable swarms of the latter is made by the thousands of pairs of wings, and by the craunching and grating of their voracious jaw-bones. In Revelations John says, "The rustle of their wings was as the tramp of many horses." The locust, which is closely related to the field grasshopper, whirs only with its wings and not with its legs. The left wing, which serves as a violin bow, lies over the right, and it is drawn at an angle across it.

The cricket chirps in a somewhat different manner from that of the grasshopper. The field cricket has on the under side of his wing a vein containing 130 to 140 of the little spines. This vein is rubbed with great rapidity over the upper surface of the other wing, and the wings may alternate in the performance. The house cricket is equipped with a somewhat costlier instrument, that is, one containing about 200 spines. He gives out a higher tone. He has found an advocate for all time in the well-known book by Charles Dickens, "The Cricket on the Hearth."

In the south of Europe and in tropical lands another insect appears as a star in nature's concert. It is the cicade. The Greeks formerly kept this insect caged (as do the Chinese now), in order to avail themselves of its song. Anacreon wrote an ode to the cicade in which he said:

"The Muses looked lovingly upon thee
And Apollo bestowed thee love,
For from thy tender bosom
Came song of eternal beauty."

The cicade has no violin, but he uses a small kettle drum. This animal, of about the size of a beetle, has near the front of the body a small concave cavity over which a tender membrane is stretched like a drumhead, this being set in motion by a muscle. The great orchestra of insects thus provides itself with drummers also. Such a one is the beetle known in folk lore as the "death-watch." Many persons have surely heard his ticking, but few have seen him at work in old walls or in furniture. The work of this little recreant is carried on so secretly that some nervous and superstitious persons consider the gentle love-making of the harmless little insect a warning of death. The "death-watch" is a small cylinder-shaped beetle of four and a half to five millimeters' length. Its larva is the woodworm that bores the round holes in furniture and timbers. The beetle itself appears in summer. When molested it fastens itself firmly to the wood with its six legs, and with its head or its stout claws strikes against its footing. The males and females work in the same manner. The bark beetle, which has been so much defamed and feared by Forstmann, is also supposed to give the death warning.

In addition to these drummers there are also violin players among the beetles. Their instruments are so fine that our coarse ears are hardly capable of hearing the tones. The best known is the splendid, gold-green and lustrous muskbuck. His light chirping tone follows in regular meter with backward and forward movement of the head and breast. Just in front of the three-cornered little shield between the bases of the wing covers there is a small field with a great number of microscopic veins or ribs, and the chirping beetle rubs the sharp edge of his breast to and fro over this. Nearly all of the *longicornia* (Bockkaefer), male and female, possess this apparatus, and we see them make the movements necessary for the vibrations. Some of these tones assist in mutual understanding, and especially in distinguishing the sex. But they are of such high pitch and fineness, however, that they are beyond the capabilities of our hearing mechanism. We fail entirely in the ability to hear when the number of vibrations is greater than thirty thousand, the highest tone possible to the human ear, and at eighteen million vibrations per second we

feel them as heat. Our failure becomes more marked in trying to distinguish above eight hundred millions of vibrations—this being the violet limit for the eye when looking through the spectrum.

Now we know enough about the grasshoppers and beetles. There are many others that take part in the summer festival. The bees, wasps and hornets, the flies and the mosquitoes hasten along to complete the orchestra. Nearly all of these voices are produced by the rapid movement of the wings. The flies and mosquitoes have in addition an appendage behind the wings which is set in motion by the wings, and this reinforces the tone. With the bees and humblebees there are some small air passages that influence the tone. At the openings of these passages there are small curtains that are set in motion by the passing air. These insects do not breathe through the mouth, nor are the ducts of their breathing apparatus found about the head at all. They are distributed about the greater part of the body so that a pair comes with each ribbed section. The air passages lead to a common point inside the body, thus constituting a network of air chambers. This network is analogous to the lungs of higher animals, while each air duct is a sort of larynx, and the overhanging curtains the vocal chords. For this reason it is easy to understand why the smaller mosquitoes have such fine voices, the humblebee has such a strong tone, and the cockchafer makes himself easiest heard.

It is estimated that according to the tone produced by the bee (about the once marked A) he must make 435 wing movements per second, and Maury has lately demonstrated this to be correct. Some bees move the wings slower, at about 408 strokes per second; others are faster, with about 490 strokes. In the first instance we hear G sharp, and in the second B. Herein we have a certain method of ascertaining the speed of insects' wings. The wing tone of the house fly, once marked F, is a tone of 348 vibrations, but when the fly is weary the number of strokes is but 326 per second, producing E. It thus happens that by the slow movements of the butterfly a small tone is produced, while from the dragon fly only a non-resonant whir of wings is heard.

We could make a much longer list of musical insects, and

could speak of sounding caterpillars and butterfly chrysalis, of the noise of the *elater* and the speech of the ant, but we have treated of the most important instruments. And the meaning of all these noises and tones? As already indicated in the beginning, the music of insects is in a degree analogous to the song of birds. The purpose of each is the same, for as the bird attracts the female by his song, furnishing pleasing diversion thereby, so the insect tones serve to call, to understand and to entertain. As in the case of birds, where the female is incapable of singing, the female insects are generally mute, and this fact occasioned the ungallant remark of the old Greek poet Xenarchos: "The cicadæ live happily, for their wives are dumb." Nevertheless, Mr. Grasshopper sings just so much more loudly and expressively when one such is near. And how many sounds that seem only calls to us may express love or hate, pain, anxiety or pleasure; indeed, how often may the tones constitute a language intelligible only among the speakers.—*Translated for Music by E. E. S., from the Signale.*

Among the sights of Salt Lake City has been for many years the great organ in the Tabernacle. This instrument had a fabulous number of stops, and represented the life work of an enthusiastic member of the Mormon Church, who constructed it in the old-fashioned way by the crude methods of hand labor, with comparatively little assistance from standard scales, conveniences for manipulation and labor-saving machinery.

Lately the instrument has been entirely rebuilt, revoiced, and brought not only "up to date" by the W. W. Kimball Company, but carried beyond, the expert of this house having given rein to his imagination, and the result is an instrument which in size, quality and refined excellence must be one of the wonders of the organ-playing world.

From a recent issue of the *Deseret Evening News* it appears that Dr. G. W. Walter, of Washington, has lately spent some time in Salt Lake City examining the organ and testing it in various directions for satisfying his own love of the instrument and his joy in finding new possibilities illustrated. In an interview he said: "It is an event in organ building. This instrument is the end of all organ building knowledge there is, and we shall have to wait for a new inspiration before we can add anything to it."

As Dr. Walter has no superior to-day in ability to judge the merits of an organ of the first class, not alone from the mechanical standpoint but from that of the musical artist, and as he is entirely disinterested, his statement is a most significant one for the manufacturers of the Tabernacle organ.

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About this time of year there is no little talk among teachers of music in the public schools concerning the best methods, systems, and ends to be attained. I happened to hear a morn-

ing of this kind not long since, and it was edifying to observe the disposition to ally the class room singing with the studies in literature, having songs upon poems by the great writers; with nature study, in poems on nature topics; and so on. But the curious circumstance was that nobody seemed to care to have the song hours bear upon the *musical* development of the child, considered purely as musical development.

The habit of singing artistic and beautiful songs in the school room was criticized by one speaker on the ground of its liability to injure the young voice; as if a good song were more likely to injure the voice than a poor one. It was noted that vocal experts dislike their children to sing in the schools along about the age of puberty, owing to the unfavorable influences likely to be exerted upon the vocal chords. Moreover, it is quite certain that emotionality in singing is liable to injure young voices, especially those of children at about the eighth grade and the first years in the high school. Therefore it was proposed to leaven the song hours with side issues of literature and nature study, and no one seemed to think of the obvious course of reducing actual singing during these dangerous periods to a minimum and of employing the time still upon music, but in directions likely to enlarge the horizon of the child later. That is to say, all our higher teaching of music turns upon tonal appreciations of a certain remote and specialized (at least of an experienced) character; and it would seem useful to try and develop these and to cultivate the graces of accurate hearing and actual feeling of musical effects—all of which could be made very interesting and cultural in their result.

In short, the teachers of music need to take a larger view of their opportunities, and in doing this they will more surely gain the respect of their colleagues in the other departments of teaching.

There are too many people trying to live by teaching music who have no real feeling for music and no proper religion of this form of art. They seem to feel a bit ashamed of belonging to this sort of cultural by-product, and try to gain standing by squaring themselves along some other line, such as the much-talked-of child study, nature study and literature. All

these are well enough—excellent in their way. But I make bold to say that no teacher in the school room has greater opportunities for usefulness in the life history of the child than the teacher of music who will keep strictly to his own proper charter, as stated in these pages a few months ago. It is a question of enjoyment of song, appreciating the poetry, learning to hear tonal effects, and to feel the emotionality they contain; to train the singing and speaking voice so far as it is safe to go in chorus, where individual faults are liable to become much developed before being observed by the teacher: and of educating all sorts of elementary appreciations of art music, not forgetting the art of hearing intelligently and reposefully—an art almost foreign to our public schools and churches. Any teacher who carries out this programme will have all the work she needs, and at the end of the school years will be remembered by her pupils as the teacher who upon the whole gave a greater enlargement of enjoyment and satisfaction in life than any other among the many whose guiding hands touched here and there the growing powers.

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The perfecting of what are called "self-playing" instruments, of the Aeolian and Pianola type, is going on at a great rate, and the vast popularity of this kind of ready-made music is bound to have a material influence upon popular musical culture in this country. In the long run the piano self-player is likely to occupy the leading position, numerically at least, because one of these instruments can be bought for a couple of hundred dollars or less, and then every household will be able to play any music for which they care sufficiently to buy or hire from the circulating library the necessary rolls. In this way Mollie Jones, who may have had a piano but a week, has the power to put in her instrument a Liszt Rhapsody, the most celebrated sonata of Beethoven, Schumann's Etudes Symphoniques, the Chopin A flat Polonaise—all pieces which tax the virtuoso—and perform them faultlessly so far as succession of tones go. Should it happen that Mollie Jones is a musical person who has heard these pieces often from artists and knows how they ought to sound, it is within her reach to reproduce mechanically, with the assistance of the pedal key, the tempo

stop and the expression knobs, all those effects which have delighted her.

Curiously enough the music played by these instruments need not sound mechanical. The facilities for accenting, the application of pedal and the absolute control of tempo are now so perfect that an artistic rendering is possible—or at least something so near it as to quite remove these instruments from the reproach which formerly attached to them. There are several of these instruments, the Pianola being the most celebrated, by reason of its having been longer before the public and so much more having been expended in making its merits known. The Kimball Company has a self-player which has remarkable qualities, but of this it will be time to speak when the new editions have been placed on sale.

I confess that I have been much surprised to find the welcome which virtuosi give these instruments. Everybody has seen the recommendation given by the Dresden pianist, Emil Sauer, and I have heard Godowsky tell how amazed he was at hearing his own "Badinage" played by a Pianola more surely than even he could do it himself. The astonishment and admiration which these great artists give the Pianola shows how terrible is the pressure upon them of never being quite able to attain to their own ideal of finger perfection. Many pianists do not know how far they fall short; but these artists do, and when they hear a thing done to perfection, they at once recognize the satisfaction they feel.

It is not true, however, that any person can place a roll of perforated paper in one of these machines and immediately realize the ideal they have of a certain complicated or difficult piece. The self-player is a player which you control yourself; the "self" you furnish, the instrument does the rest. Take one of these instruments in a far-away country home, where artists are never heard and where the prevailing instrumental selections are rag time or commonplace salon banalities, and suppose the ambitious woman provided with a roll for a sonata or important concert solo. What happens? Inevitably that it goes through so fast that she fails utterly to get the effect the piece was meant to furnish. In order for her to be able to reproduce a master work by means of the roll, it is neces-

sary for her to know the master work in all its ideas, *tempi, ritards, accellerandos,* the use of pedal, and other general points of interpretation. This means that a new field is opened for the teacher. In place of spending most of the lessons upon technique, he can now spend time upon the works themselves; and if in a half dozen lessons Mollie Jones learns a great sonata well enough to be sure of the movement and the effects of the several movements in succession and can anticipate from one part to the next the transitions which are to occur, she will have gained something of music which she might have missed after years of lessons upon the keyboard. For nothing is surer than that the great majority of students of the piano take lessons for years without ever coming to the study of music as literature. That is to say, while the lessons last each piece presents itself as a problem for fingers; but the actual enjoyment of the music, appreciation of its several moods, and the like, are not such as to afford the player anything properly to be described as esthetic satisfaction.

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The truth is that the self-playing apparatus is not complete when the rolls are bought. Besides having the rolls, which are merely the instrument's technique for that particular piece, the player needs the music itself, the ordinary print, and this should also be marked for its tempo and general style. Then by looking through the notes and ascertaining the tempo by means of a metronome, to get the movement, one is in position to bring out in time all the fine points of the piece. Wanting assistance of this kind, the buyer of a self-player is in danger of giving up the search for the higher kinds of music and of confining her work to waltzes, dances and popular selections with which she is familiar. The self-player does not take the place of musical knowledge; it merely furnishes some better fingers than most people happen to have of their own.

And when one has obtained a self-player there is a great field for lessons. Supposing, for instance, an adult person, man or woman, full of enthusiasm for music but now so old that in the ordinary course of events they could never hope to attain to fine fingers, this kind of instrument at one bound places them upon a level with the enthusiast of sixteen, with

the added elements of maturity and leisure. I even have an idea that a book of instructions might be compiled for the use of students of this kind. But this is another story.

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At this time of year, when the conservatories are finishing up their lists of graduates and when students are carefully going over the matters of former examinations in order to estimate their chances of passing, the quality and range of musical education represented by what is commonly called graduation comes prominently to the foreground. Of course, there is in music as in literary branches the insensible change of standpoint in the student himself, from the time when graduation looks to him like the certificate of the school that he knows about as much as any well-balanced person has a right to know, to the standpoint of the school itself, which is that the matters included or implied in the final examination cover a ground wide enough to guarantee the student against ever making a fool of himself sufficiently striking and unusual to bring his alma mater into disrepute. Graduation means the seal of the school that the bearer (or wearer, as the case may be) has gone far enough in his studies to enable him to work to advantage without farther outside assistance. In other words, that the general range of the knowledge has been covered so well that the student is ready to study intelligently, investigate, if he cares to do such a thing, and take care of himself among other people educated along similar lines.

The very term "graduation" has become somewhat let down from its former meanings, now that primary school people graduate into the grammar grades, grammar grades into the high school, and high schools graduate students prepared to begin a college course. So, also, the college graduates students supposed to be ready to enter a professional school. In the olden time these degrees of graduation did not exist and there was only one act of this kind, and that was at the end of the college course.

Musical education is not the only department which is full of inconsistencies. The public school, especially in the city, counts upon more than half the students leaving school before or upon completion of the first grammar grade; yet the school

accepts the fact as a necessary incident of the poverty of the working classes, where boys and often girls have to begin to earn wages by the time they are twelve years of age, and does not put itself out of the way for these unfortunates. If the grade happens to close in the middle of a word, the student is to go through life without ever learning the missing syllable, unless some fortunate accident should bring it to him.

In every branch of study this point finds the student unfinished and unprovided with a suitable minimum for everyday work. Naturally one would suppose that in an intelligent country there would be special courses provided for such pupils as had to gain their full education by the age of twelve, in order that the most indispensable matters might be covered as fully as possible previous to this time. Some time, no doubt, an innovation of this kind will come about—whenever the leaven of the pharisees (esteem of the cult above the purposes which the cult was intended to serve) gets overcome a bit.

To graduate in music naturally involves peculiar difficulties, owing to the fact that in this, as in every other department of art, the qualities of genius and attainment most precious are those which it is most difficult or impossible to quantitatively estimate by means of an examination. In drawing, for example, the quality of the lines is something which can not be measured by any kind of instruments; nor can the relative merits of different candidates be accurately gauged except by the discerning eye of an artist. In music this is much more the case. Whether a candidate has a certain indispensable minimum of theoretical knowledge can be ascertained by examination; but let the question assume the form of estimating the really musical qualities of the playing of the candidate, and her ability to properly enter into and interpret masterworks not previously studied under a teacher, and no two examiners will agree; nay, more, most examiners competent to form an opinion will decline to affix any given marks to work, the good and bad qualities of which they perfectly well understand. For this reason school graduations in music, the world over, are clear upon attainments in theory (though here technical rather than musical) and very indefinite upon

the artistic part of the attainment. They are indefinite even upon the material which the candidate must have gone through, and, necessarily, indefinite upon the manner in which that material has been assimilated and mastered. For instance, most school catalogues specify that Bach's Well Tempered Clavier must be taken in certain advanced grades. But they fail to say how many of the preludes and fugues can be accepted as a minimum, which ones these should be (a very important point when degrees of difficulty are so various as here) and still more quiet they keep concerning the quality of the playing. As matter of fact it is well known that very few students in a conservatory or of a private teacher ever play a half dozen of these compositions really well; and even when they have a record of this number, it is still more rare that any pupil is able to play the half dozen by heart, one after another. Similar uncertainties prevail all along the line, concerning the works of Mozart, Haydn, Beethoven, Schumann, Chopin, Liszt and the like. Each of these composers forms what we might call a cult, by itself, in such a way that playing the works of any one or any three others really in a creditable manner gives no assurance of the student being able to play the other composer equally well. Thus, the musical educator is brought face to face with the question as to how much material he must insist upon the student going over; and the still more trying question, in what manner he is to estimate the excellence of the playing in general or of any one composer in particular. Not that distinctions of this kind are impossible to make; they are made every day by every good teacher. The difficulty is in formulating the grounds upon which the judgment is based, and of so defining it in advance as to serve as a guide for the study of the pupil.

If one were disposed to be critical there are certain habits in conservatories which would properly invite criticism. For instance, that of competitions in order to select without heart burnings the best players for the public exhibitions. This habit of finding the fittest by competitive examination is all very well for the credit of the school in the public display; and not so bad for the candidate who succeeds; but it is

quite otherwise with the ninety and nine who fail to win the prize. Half of them, at least, never had a chance of winning it, and their time, in place of being devoted to making up as far as possible for their deficiencies, has been wasted in working along lines entirely beyond them.

A universal defect in conservatories and with private teachers is the neglect of serious study of music as literature. Take any advanced student you like and ask how many works of this, that or the other author she knows, and it will be found that her knowledge is confined to those pieces which she has actually studied as lessons, with the possible addition of a few others practiced by her friends. All the rest of the great world of music lies outside her knowledge. Yet it is quite certain that besides knowing the manner and style of playing suitable for the composer, it is even more important to know the total range of the composer, which ones of his works are best worth knowing, and why, and what relation her own selections bear to the great whole. Perhaps in all the music schools of this country or Europe there are not a dozen classes now working along such a line as this. Occasionally, as at Beloit, Wis., a professor covers a good deal of this ground by the help of study and the Aeolian or pianola. This enables the student to hear a work over and over again without waiting for the slow process of being able to play it. And after repetitions enough he learns its qualities, its beauties, its melodies, and it comes to be to him a familiar story. In the large cities there are classes accessory to the symphony orchestra performing this service to students. Thus, in so far as the program of the year goes, these few pupils have a certain advanced understanding of the pieces played.

But take the case of piano players and students. In a conservatory, occasionally there is a really fine pianist. I imagine that Mr. Sternberg of Philadelphia must fill some such a use in his own school. In the course of a season he gives ten recitals or so, covering a part of the literature of the piano. These pieces give delight for the moment. A very few of them are heard with care by students who have studied them personally; the remainder are heard so poorly

that often the student is unable to identify the principal themes of a celebrated piece upon hearing them later. Something of this kind took place in Chicago during the season when Mr. Godowsky played eight recitals before his school. The programs covered a wonderful range and were played in a monumental manner; but they were totally neglected by the thousands of students attending other schools, and, to a great degree, neglected by the press and the musical profession. Mr. Godowsky was supposed to be identified with a particular school, and these recitals, in spite of their unusual quality, were ignored by all not belonging to that school.

In the case of those pupils whose hands are incapable of a really first-class technique, there are certain things which they can master, such as fair execution, discriminative tone-production and the elements of expressive playing, saving only bravura and great difficulties. Hence, there is no young person entering a conservatory course at the age of seventeen who might not be brought so far along as to be able to play successfully all of the first book of Schumann's Phantasie pieces, Opus 12 (which means a pretty good education in Schumann, because these will need fifteen or twenty other Schumann pieces of lower grade), all of the Chopin album in the Peters edition, a dozen of the less difficult Beethoven sonatas, including the so-called "moonlight" and appassionata; a half dozen of the Liszt-Schubert songs, a few concert pieces by Liszt, such as "Rigoletto," the Spinning Song from "Flying Dutchman," some of the smaller pieces, etc., and, of course, quite a lot of salon music. Meanwhile, the really talented ones will learn considerable more than this. The less talented must make up for their lack of "temperament" by superior knowledge—yet this is a delicate point. And the most difficult thing for the unmusical person to learn is a fitting humility. He knows so many things about composers and their works that it is extremely difficult for him to understand that there are inner sides to music vastly more precious, open only to those "who have ears to hear," as the gospel has it. And the vice of this person, when he becomes a teacher, is to set up these precise knowledges of his

against the better musical feeling of the specially gifted. Humility, therefore, is a grace which ought to be ratable in examinations of this class.

In short, the end of music study is to know music; to know music is to know where music is, what it sounds like, and to be able, if possible, to make it sound. Everything else is embellishment and trimming, but any graduate unfurnished in the foregoing sense would do well to enter again and mature his education.

To return, again, to the proper contents of a musical graduation from a first-class conservatory or school, it should provide for the following elements: First, of course, as a means of independence, a first-class technique upon the chosen instrument. But technique is not possible to all; and for those who in this respect would be destined to remain permanently below a proper standard, there should be a suitable thoroughness and amplitude of qualification in other respects, of which later. Second, the graduate ought to be familiar with the standard masters for his instrument, particularly with all those whose place in the pantheon is determined; he should know the range of their works, be familiar by ear and study and repeated hearings with a certain not small number of specimens, and able to play appreciatively any given selection from a list of a dozen most representative. This carried through the works of the list of composers mentioned above furnishes work enough for several years. Third, besides being able to play and to recognize by hearing many other pieces, the student must have a fair grounding in theory, and it is very desirable that he should have studied some other instrument. The violin graduate, whose schooling consists chiefly in melody, must complete his education by ensemble study, and by the piano, which contains all the elements of music. The piano graduate, whose instrument is deficient in sustaining power, must learn melody from the violin; or, in default of this, from the voice or the organ. The organ graduate, whose instrument is mechanical and lacking in expression, must learn to produce music directly from his finger points upon the piano or the violin, where expression becomes immediate and not through a lot of second causes (swell pedals, etc.).

Then, too, the quality of the playing must arrive at the proper element for each composer—in other words, it is not enough for the student to know the works, and to be able to play them so that the teacher will pass the lesson; he must be able to play them appreciatively and effectively, so that the playing makes an impression upon others.

W. S. B. M.

# PROPER CARE OF THE CHILD VOICE.

BY CORINNE I. CONE.

I believe the proper care and correct use of the child voice to be the crying need of the hour in public school music teaching. Not that I advocate any neglect of music study proper in any of its phases, but it seems to me that more harm is done by the loud singing and forced voices found in so many schools than can be offset by the advantages gained from the most thoroughly conducted music course, where the care of the voice is neglected.

Not many fads have as sensible a *raison d'etre* as the recently inaugurated one of cultivating the voice for conversation; and it is time the correct use of both the speaking and singing voices was being taught in the school room.

It is incomprehensible, to one possessed of a sensitive temperament, how teachers can endure the hourly strain of concerted recitations in the loud, harsh voices commonly heard in our public schools. Surely much nervous force might be saved to both teacher and pupils and innumerable benefits accrue from a correction of this abuse.

The student of children soon discovers that very few are deprived by nature of a singing voice, and that the majority of baby voices are sweet and musical.

He also learns that in cases of monotones or incorrect ear (lack of mental perception of tones) that child is the exception who is not found to be vastly improved if not cured at the close of one year's systematic training.

Yet he finds in the high school comparatively few singers whose range is more than an octave, and who can keep accurate pitch, and sing with any expression.

This is not as it should be; some injury has been done at some period of the school life.

Of what particular value to the community are young men and women graduates who can read music satisfactorily and who understand its theory fairly well, but whose voices are unfit for chorus or choir work?

By judicious care the child voice can be kept true and pure, and the place to begin this training—which is *not* a training, but merely the prevention of wrong habits—is in the primary grades; indeed, it should date from the child's *entrance* into the school room.

The beginnings of all educational work are made in the primary room, why not in music as well?

Rhythm, through the medium of suitable and properly presented rote songs, must emanate from the teacher; correct tonality through this same medium and other methods of ear training; reading, associating the tones with signs used to represent them in simple exercises; and, above all, the care of the child voice as it comes to us almost fresh from its maker. Few children of six years have more than a tiny singing voice, and to allow them to sing in a loud tone means a forcing which so injures the delicate and immature vocal organs that in many cases a loss of voice occurs and is never recovered, or, as happens in many cases, the child at ten years of age is left with a very limited number of hard, unmusical tones.

Loud singing often arises from the child's desire to be heard and to show his ability; sometimes from the mistaken teacher who interprets animated and spirited singing to mean *loud* singing; and in other cases it arises from low-pitched songs and exercises.

The higher tones of the child's voice when natural should be the instructor's guide.

Use them freely and carry the light, thin head voice down to the lowest tones. Allow no chest voice to creep in; use the pitchpipe constantly; never allow a child in the primary room to sing below the pitch of middle C.

I am aware that I am offering nothing new, no ideas that are not known and understood thoroughly; but I find their neglect the rule rather than the exception, this, too, in many schools where supervisors of music are employed. Let grade

teachers employ means to do away with loud, noisy recitations; distinctness of utterance will be the result and the child's vocal organs be saved much strain.

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## THE STUDY OF MUSIC IN PUBLIC SCHOOLS.

(Extract from paper read before the N. E. A. at Los Angeles, July, 1899. By Herbert Griggs, Director Music, Public Schools, Denver, Colo.)

The standard I have of music in the public schools is high, but no higher than it should be to be fair to the teacher, the pupil and the public; but it is as high as, if not higher than, that of any other study. If pupils on leaving the eighth year or the high school have ability to sing intelligently music of ordinary difficulty at first sight—well enough to sing their part with good quality of tone in choir or chorus—if they have learned through the practice of musical exercises to concentrate their thought, strengthen their mental power, quicken their perception; to appreciate the good and beautiful in music, so that they would rather associate with those who live better and purer lives than with the companions to be found on the streets; then I think that the object of music in the public schools is attained.

Music, in public schools, when properly taught, should accomplish the following results:

1. Mentally, a quickening of the perceptive faculties through exercise in rapid discovery, recognition and concentration.

2. Physically, through exercise in breathing, tone production and correct position of the body.

3. Disciplinary, through doing the same thing, in the same way, at the same time, and the effect of sustained tone and harmony on the mind, thus dissipating the spirit of contradiction.

4. Morally, by creating a love for the good and beautiful in music, thereby causing in pupils, especially of older years, a desire to associate with company of refined and elevated tastes; also to impress on the mind lessons of honesty, courage, cleanliness, truthfulness, patriotism and respect for pa-

rents and elders by the repetition of good words set to good music.

To what extent should the study of music be carried? Shall it be carried so far as to cause the pupils to be hypercritical? Shall we carry it so far that they will become expert harmonists and adepts in musical history and musical form? Shall they be such super-finished musical dissectors that all the life and soul is wrenched out of what they perform or hear, and they receive no pleasure or enjoyment thereby? I think not.

It seems that with the multiplicity of systems (each one the best) we are moving in the wrong direction; we are teaching and talking through our heads instead of our heads and hearts. There should be a limitation. We have been too critical and analytical, and have not been paying enough attention to the æsthetical and emotional.

The analytical and critical should be carried only so far as it promotes appreciation and sympathy. When the two lines begin to diverge it is time to stop. There is a certain mental work that must be done to enable the pupil to appreciate the beauty of anything. A child must learn to read words and sentences to appreciate a poem. A child must learn to read music readily to take in the beauty of a composition; but when the head goes before the heart we have as a product a set of pedantic critics; and when the heart gets beyond the head, we have a lot of watery-minded sentimentalists. In the lower grades of the schools the technical and mental must be largely taught, but not to the entire seclusion of the emotional. In the eighth year and high school the two should be joined.

What should be the character of the music of our schools for the various occasions which so often occur?

I am quite sure that all will agree in demanding music of a good wholesome character. Trivial music, from the lowest grade to the high school, should never be allowed. From out of the number of books published, and the large number of songs in them, a school is without excuse that has not music and words of a suitable character for all occasions. Music can be good and yet be cheerful and pleasant; it may be classical and yet not be too tedious or too difficult. Suitable songs appropriate to the age of the children and to the occasion, well sung, are a delight to teachers, pupils and listeners.

For morning exercises, especially in the high school, the music has much more effect than is generally supposed; if it is of a quiet, forceful dignity, or of a healthful, manly or cheerful character, it surely leaves an impression on the minds of the pupils, whether they be conscious of it or not, that will affect their conduct; and the use of such music, with proper words, from day to day and month to month, can not fail to affect their characters for good. The pupil may not know why, but he feels better, a little more manly; perhaps a weak resolution is strengthened, or he sees for the first time the meanness of some contemplated action, and it is dropped. Of course, boy-like, he would not, if he knew, acknowledge the reason, even to himself, but the effect is there just the same.

I would impress upon your minds the necessity of a high standard of music, the importance of music as a study, the necessity of the use of the best methods of teaching, and some encouragement to those to whom the study has become tedious and irksome.

Is it possible that you have no pleasure in your work, and such work? You come before your class with all conditions favorable in so far as yourself is concerned, prompt and regular attendance of your pupils, disciplinary power, authoritative right, mutual confidence. You have an aim, it is high; you know what your object is, it is noble; with those pupils before you is there no joy in creation? no pleasure in discovery? no satisfaction in development? It is for you in the study of music to create, discover and develop in the mind of the child that which will make his life brighter and better, and from day to day, as he hears, reads and thinks music, he comes to the lessons more and more prepared to receive new thoughts and experience new pleasure in the consciousness of gaining more power and control over faculties, the possession of which he had scarcely realized.

As he overcomes technical difficulties and learns to apply them in song and chorus, he feels a satisfaction in the acquirement of such knowledge, and then he learns to appreciate the beauties of music for its own sake. He desires to associate with those who love the good in music for his own sake, and he becomes a more manly and purer-minded citizen for his country's sake.

# MUSIC IN RURAL DISTRICTS AND SMALL TOWNS.

(Extract from a paper read at the California State Teachers' Association December 28, 1900, at San Francisco, by S. W. Mountz, of Fresno.)

Who can fathom the latent possibilities of the rural districts and the silent energies of the small town? How shall they be delivered from the crude and unmusical state in which we find them?

There are isolated cases of persons who represent the best examples of refinement in music, literature, education and art. Upon these few rests the hope of the entire community. Their good influences must be extended to the working forces. The country people are far removed from the hearing of even the passably popular music of bands, or the common concert. The general introduction of organs and pianos has done quite a little, but a well-organized singing school, with a good teacher, will do more for musical advancement than a score of instruments. The great need is an enthusiastic, up-to-date teacher, one who can stimulate the community to organization. In this country section of school work a greater versatility of ability is in demand than in cities where the work is graded. It requires tact at all times to teach well, but the greater tact here. The self-consciousness and timidity of the pupil must be offset by the suavity and friendliness of the teacher.

Those teachers possessing only ordinary ability should acquaint themselves with the practical and educational steps of the subject. The teacher who can instruct well in vocal music, be she singer or not, is in demand at higher wages and can frequently select her own place. This is especially true in small town engagements, where the trustees can not carry the expense of a special music teacher. Music has come to stay and a demand for better and more progressive teaching is now made all over the land. Much may be done by the teachers' institutes to further the cause of vocal music in outlying districts. Instruction in progressive step work and methods of teaching should be a part of the work of the institute course.

# THINGS HERE AND THERE

## ILLINOIS STATE MUSIC TEACHERS' CONVENTION.

On June 18 to 22 the music teachers of Illinois assembled under the somewhat spectacular cognomen of the "Springfield Music Festival and State Music Teachers' Convention." In the beginning it was thought by some that the "music festival" adjustment might have been the result of an overwrought enthusiasm on the part of the local executive committee, but in so far as the entire convention developed ten complete concert programs and but seven educational papers on musical topics, it is evident that the spectacular features predominated by and with the consent of the general management. The result financially is said to have been somewhat more satisfactory than on the occasion of any previous convention of the Illinois teachers. If the Illinois instructors are more in need of the beneficent influence of music-hearing with the thermometer frolicking around in the nineties than they are in need of ideas for the betterment of various phases of their professional existence, then the convention just closed has boosted them considerably. If, on the other hand, it were more important to discuss means for throwing out help to the teachers in out-of-the-way places who are generally engaged in a life-and-death struggle with either the predominance of popular ditties or rank musical ignorance, then the Springfield convention of 1901 has been a practical failure. Consideration of such all-important influences as the orchestra, the string quartet, the opera, the oratorio, music in the public schools, and numerous other phases of music, educational endeavor was almost wholly lacking. Yet some one present expressed the idea that music teachers were showing themselves a progressive and intellectual body, and it was the opinion of one brother that the meetings of the Illinois State Music Teachers' Association were probably as fine as any in the nation. It is difficult for a thoughtful person to acknowledge so much without first being treated to a detailed analysis.

Notwithstanding so much failure in topics that should have been considered, the claim is easily established that it was pleasant to be there. The people of Springfield entertained the teachers right royally. The wife of the governor received them in the excutive mansion, and at such sacrifice as few of the teachers were aware. Mrs. Yates had started for a summer outing and had reached Chicago when it was brought to her attention that a reception had been arranged for

the music teachers. She replied in effect that if there was to be a reception at her house she wished to be in it, and she accordingly made the round trip of four hundred miles on the shortest possible notice. Besides the good faith thus shown, she seems to have many of the other qualities of the superb woman.

It is impracticable to make a detailed critique of the ten musical programs of the convention, but by bunching the artists representing different instruments we may come to an idea of things. The organ-playing contingent was unusually satisfactory, since all of the performers on the instrument had something of musical warmth to support their technical accomplishments. On the first evening Mr. Francis Moore, of Chicago, led off with a most spirited performance of a Thiele Chromatic Fantasy. It is a very heavy composition both for the hands and the pedals, but the bloodthirsty critic on the *State-Register* remarked that it was altogether too small for an occasion of that kind. Evidently Mr. Moore will have to sit down and work for a few years to attain to some new ideal. The other organists here were John Winter Thompson, of Galesburg, and G. M. Chadwick, of Quincy, whom the people enjoyed hearing. It was interesting to see how enthusiastically the audiences applauded the organ playing in every instance.

The violin had but two representatives, and these were one pupil each from the Spiering Violin School and the Chicago Musical College. Miss Florence Chamberlin, of the former school, played the Fourth Concerto by Vieuxtemps, the playing in the first two movements being exceptionally fine. The last movement was not done with the surety that characterized the first two, but the whole constituted a very fine performance. Mr. Leo Schulze has just graduated from the Musical College. At Springfield he first played the Saint-Saens Introduction and Rondo Capriccioso on a morning program, his playing being very fine and clean but without great warmth. On the evening of the same day he gave the last two movements of the Bruch G minor Concerto and thereby left a different and a more favorable impression of his talent. There was a musical force and a finish about his way of beginning the Adagio that were imposing, and there was vigor everywhere. He should be one of the best of our American violinists within a decade.

It may be said also that the vocalists were a healthy lot, and there were so many good pupils of Mrs. Magnus on the first few programs that it seemed practically a monopoly. They included Mrs. Ada M. Sheffield, Mrs. Ella M. Kirkham, Mr. Louis Rollo, Mr. Alfred S. Ely and Miss Anne Louise Daniells. Then there were Mrs. Grace Whistler Misick, of Chicago; Miss Bessie Carey and Mr. William F. Bentley, of Galesburg; Mrs. Fenlon Bollman, of Rockford, and Miss Bertha M. Kaderly and Mr. Vernon d'Arnalle, of Chicago.

The writer did not hear the three concluding programs, wherein were Miss Irma Haight, of Quincy, and Miss Louise Caldwell and Mr. Glenn Hall, of Chicago, but he is informed that Miss Caldwell's success was

one of the most pronounced of the entire convention. Mr. Myron E. Barnes, of Rockford, was to have sung, but on short notice the splendid baritone, Arthur M. Burton, of Chicago, was put on in the absence of Mr. Barnes. Thus, while Mr. Barnes got the benefit of the advance advertising, Mr. Burton came along and met a very good reception at the hands of a fine audience. Miss Kaderly and Mr. d'Arnalle appeared in vocal recitals, the former well assisted by Mr. Schulze, with Mr. Walter Spry as accompanist, and the latter by Mr. Louis Campbell-Tipton as accompanist. Miss Kaderly is a soprano with a clear voice and a sincerity of style that leave no skeptics in her audiences. She is at her best in the dramatic songs such as "Im Herbst," by Robert Franz. While Mr. d'Arnalle did some very god work in the course of a program including the Prologue to "Pagliacci," three songs each by Rudolph Ganz and Louis Campbell-Tipton, and two excerpts from Wagner, he was evidently indisposed and I prefer to withhold criticism until a more favorable hearing. Mr. Campbell-Tipton is not nearly an ideal accompanist. Though a gentleman of very fine and unfailing musical inspiration, his playing was so boisterous on this occasion that the voice was overbalanced throughout.

The piano playing of the convention was in the hands of Mr. and Mrs. Franklin Stead, of Jacksonville, and Miss Blanche Deering, Mr. Glenn Dillard Gunn, Mr. Howard Wells, Mr. Allen Spencer and Mr. William Sherwood, all of Chicago. Mr. and Mrs. Stead performed a set of variations for two pianos, by Sinding, a fine-sounding composition but a trifle monotonous on account of its great length in a single key. Miss Deering played a Concert Polonaise by J. H. Hahn, a Romance by Arthur Foote and a Concert Etude by E. A. McDowell. She has a fine feeling for tone, and the good quality of her work is so uniform as to make her a fine pianist. Mr. Gunn was happiest in two Chopin Etudes, though he gave a very careful reading of the Liszt Twelfth Rhapsody. Mr. Wells played the Schubert-Liszt Fruehlingsglaube and a Nocturne and a Scherzo by Chopin. He is another of Chicago's fine pianists. Among Mr. Spencer's five selections were the Brahms Scherzo opus 4, the Rhapsodie opus 119, No. 4, and these were his most enjoyable selections. Mr. Sherwood played both an afternoon and an evening program on the last day of the convention. The evening performance was unexpectedly required to supply the missing link between Alberto Jonas and his Steinway piano that failed to arrive. Mr. Sherwood is said to have met his usual enthusiastic success.

The papers presented to the convention were as follows "The Child in Music," by Mrs. Gertrude H. Murdough; "Beginnings in Music," by Robert Foresman; "Children as Church Choir Singers," by Alfred Grant-Schaeffer; "Technique in Singing," by Shirley Gandell; "Piano Method and Technique," by Mrs. Regina Watson; "Keyboard Harmony," by Allen Spencer, and "The Educational Value of Piano Study," by Mrs. Claire Osborne Reed. All of those who read papers were

Chicagoans, from which it might appear that Chicago had a corner on the music-teaching intellect of the state. This is a mistake. It is hoped that the program committee found this coincidence unavoidable. The above named papers were all well prepared and heard with fine attention, but it was impossible to allow time for discussion after all of them. It is expected that parts from some of them may be presented to the readers of MUSIC.

For the next year the new president of the association is Mr. Allen H. Spencer, who as former vice-president has been a most earnest worker for the association. The new vice-president is Mr. Frederick W. Mueller, of Galesburg, and the secretary, Mr. C. W. Weeks, of Ottawa, was re-elected. The two members of the program committee named by the convention are Mr. Howard Wells and Mr. Walter Spry, of Chicago, whose privilege it is to select the third member of their committee. The convention will be held next year in Joliet.

E. E. S.

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## FESTIVITIES IN MOSCOW.

The dedication of the concert hall of the new conservatory building took place in April. About 2,500 persons of high rank assembled and began the celebration with a church ceremony. Then came the Grand Duke Constantin with a deputation from St. Petersburg consisting of General Cui (composer), Senator Gerke and other personages, also the Directory Board of Moscow with Herr Safonoff at the head. The first address was made by the Grand Duke; then followed a report by Senator Gerke regarding honors that had been conferred—Herr Safonoff received the Stanislaus Order of the first class. In addition there was the rescript from the Grand Duchess Josifovna to Herr Safonoff; then followed various reports concerning the institution, one of which placed the entire building expenditure at nearly one million rubles. Other deputations followed and congratulated Herr Safonoff upon his management of the conservatory, in that he had followed the artistic intentions of the genial founder, Nicolai Rubinstein.

There were some musical performances, among them a welcome to the Imperial Musical Society of Russia, composed by Ipolitoff-Ivanoff and sung by the Russian Choral Society; a hymn for chorus and orchestra, composed by Koenemann and performed by pupils of the conservatory. The national hymn was played three times on the giant organ, a gift from Baron Derwis at a cost of $20,000. The entire program required two hours. On the evening of the same day the last (tenth) concert of the Imperial Russian Musical Society was given in the new hall. The program contained the Beethoven Ninth Symphony, which received a superb performance. The chorus in the last movement sounded unusually beautiful, so that the acoustic of the new hall seems very favorable for singing. The extraordinary ovation accorded Herr Safonoff on the opening day is a new evidence of the high esteem in which the celebrated artist is held.

On the very next day after the dedication the husband and wife, Figner, gave a concert in the new hall which was well attended and artistically successful. Then came two concerts by the famous French composer, Charles Widor, who artistically dedicated the colossal organ in this manner. Widor's material success was so great that the house was completely sold out on both occasions. At the pension fund concert for widows and orphans Widor directed his own symphony, while Safonoff directed the remaining numbers and Herr Schaliapin appeared as song solist. Since the return of this fine artist from Milan, where he was highly honored, he is given the most flattering ovations here at every opportunity. At the benefit performance for the orchestra members of the Great Theater, where the opera "Boris Godunoff," by Mussorgsky, was given, his assistance was greatly influential in bringing receipts to the important sum of nine thousand rubles.

The theaters are now closing for the summer. The private national opera is already closed and several other dramatic enterprises have completed their work. The Royal Opera will have ten more performances, and from about May 1 they will enter upon four months' vacation. Only in the Philharmonic Music School is there much work at present. Here they are having daily rehearsals for Marschner's opera, "Hans Heiling," which is to be given in the large theater in May. It is rumored that Wilhelm Kes will remain as the director of the school. It seems that he has not taken the loss of the conductorship of the Philharmonic concerts too tragically, and he has had his eyes closed to the entire affair.—*Moscow Correspondence of the Signale.*

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## SCHUMANN MONUMENT AT ZWICKAU.

On June 8 a monument to Robert Schumann was unveiled at Zwickau, the native city of the great composer. The festivities attending the unveiling lasted two days. When the monument had been officially accepted by the city of Zwickau, Professor Carl Reinecke ascended the platform and directed the choir and orchestra in a hymn which he had composed for the ocasion. At a concert given that evening the "Paradise and Peri" was performed. The public were treated to the rare sight of the members of the Petri String Quartet and Joseph Joachim and his staff playing in the orchestra under the direction of Herr Vollhardt, the church music director in Zwickau. The following day (Sunday) brought two concerts. In the morning a chamber music program began with the String Quartet in A minor, played by Joachim, Halir, Wirth and Hausmann. After some Schumann songs given by Frau Baumann, of Leipzig, Carl Reinecke and the Petri Quartet performed the Piano Quintet. The principal concert of the festival was given in the afternoon at five o'clock. The venerable Reinecke directed the orchestra in the Genoveva Overture. Joachim played the Violin Fantasia which Schumann had dedicated to him, and when the old master had concluded the work Reinecke

stooped and kissed him. Waldemar Luetschg, of Berlin, played the Piano Concerto in A minor, Herr Vollhardt directed the Mænnerchore in four short selections, and the program and festival concluded with the C major symphony, directed by Joachim. The orchestra was brought together from Zwickau musicians, re-enforced by players from Leipzig, Chemnitz, Dresden, Munich and Wiesbaden. The enthusiasm during the festival was enormous.—*From the Signale.*

# MINOR MENTION.

A male chorus of forty-five young students from Finland is now singing Finnish music in the continental cities of Europe, and a most favorable impression is being created. The young men sing without notes or accompaniment under the direction of Herr H. Klemetti. Their list of composers includes Sibelius, Merikauto, Kron, Jaernefelt, Genetz, Faltin and Forsstrom. The Dresden correspondent of the London *Musical Courier* speaks very kindly of their work in the Saxon capital.

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Mr. C. W. Weeks, for twelve years instructor in public school music in the schools of Ottawa, Illinois, and for some years secretary of the Illinois State Music Teachers' Association, has been called to Duluth, Minnesota, to direct the choir of the Methodist church of that city. He is accompanied to Duluth by his wife, Mrs. Helene B. Weeks, who will take charge of the organ in the same church.

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The last free organ recital of Mr. Frederic Archer's sixth Pittsburg season was given in Carnegie Music Hall June 30. The program contained a Grand Chœur in D, by the Quebec organist, W. Reed; a Reverie and Allegro Giocoso, by J .Callerts, and the Fantasie Pastorale, by L. Wely. There were also transcriptions by Mr. Archer on Wallace's "Maritana," Mascagni's "Cavalleria Rusticana," Rubinstein's "Feramors" and Herold's "Zampa."

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Minnesota now has a State Music Teachers' Association. Its first annual convention will probably be held in St. Paul next June.

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The young violinist Kubelik has been having remarkable success in a series of concerts lately given in London.

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On June 11 the city of Leipzig instituted a Gewandhaus festival concert in honor of the Fourth International Congress of Publishers. Arthur Nikisch directed the orchestra in the G major symphony by Haydn, Leonora overture No. 3 by Beethoven, Liszt's symphonic poem "Les Preludes" and the Wagner overture to "Tannhaeuser."

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Buen Retiro, director of the theater in Madrid, is encouraging operatic composition in Spain by an offer of $1,000 for the best opera by a Spanish composer.

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During the past season Mr. Carl Faelten, of Boston, gave a half-dozen public piano recitals in each of which he took up a Beethoven sonata in addition to works by other composers. Besides this work he played once each week before the pupils of the Faelten School.

MR. EMIL HOFMANN,
Opera and Concert Baritone.

# MUSIC.

## AUGUST, SEPTEMBER, 1901

### "FAUST" IN MUSIC.

BY ERNEST NEWMAN.

The musical settings of *Faust,* in one form or another, now number, I believe, something like thirty-five or forty. It is, in fact, the most popular of all musical subjects, far outdistancing the Hamlets and Othellos and Romeo and Juliets and every other of the favorite lay figures which composers love to deck in their own garments. It can not be said that they have added very much, on the whole, to our comprehension of the drama; indeed, with two or three exceptions, the Faust-symphonies and Faust-operas and Faust-scenes have quite failed to justify their existence. One of the main difficulties in the way of the musician is the enormous range and wealth of material of the drama itself. The first part alone, or the second part alone, is quite sufficient to tax the constructive powers of the composer to the utmost; but to re-shape the whole of *Faust* in music is a desperate undertaking. Hence the failure of works such as those of Gounod and Boito. In Gounod's opera, for example, there really is, in the overture and the opening scene, some suggestion of the philosophical problem of Faust's soul; but from the time Margaret and Mephistopheles appear upon the scene the whole thing becomes mere melodrama, and Faust just as an ordinary amorist—*l'homme moyen sensuel.* If most of the elements that make Goethe's drama what it is are to be squeezed out of it in the process of setting it to music, there is really no reason to call the product *Faust*—just as there is no reason to call a recent play of Sardou's *Robespierre*, it having little more connection with the historical Robespierre than the cribbing of his name to attach

it to an every-day melodrama. It was only natural that musicians, as a whole, should fasten greedily upon the love-story of Faust and Margaret; but if that is all they can see in Goethe's drama they had much better leave the subject alone.

No setting of the play, in the first place, can be adequate, unless it comprises the second part as well as the first. Further, due scope must be given for *all* the arterial "motives" of the drama. The composer is thus on the horns of a dilemma. He has to run a line through Faust's soul long enough and sinuous enough to touch all its secret places; but he has also to bear in mind that while art of this kind would be very long, life is extremely short, and mankind can only bestow a portion of its all too brief time on the problems of Faust's soul. An opera or a symphony that should attempt to cover the same psychological ground as the drama itself would take at least ten or twelve hours in performance. The only rational course for the future composer who may think of setting the Faust subject is to take three or four evenings over it, after the manner of Wagner's *Ring of the Nibelung;* and, until this is done, we shall have to rest satisfied with the more or less inadequate versions we have at present.

The subject, one would think, would have attracted more of the first-rank men, considering how many of the second and third rank it has tempted to self-destruction. One wonders, for instance, why a musician like Boito should ever have thought himself capable of grappling with the subject. Here is a man with a semi-musical gift that never once rises above the mediocre, and generally falls somewhat below it, who not only fancies he is competent to throw new light on Faust's soul through music, but serenely undertakes a reconstruction of the drama as Goethe gave it him. Boito made such a really good libretto for Verdi out of *Othello* that it is rather surprising what an abject mess he has made of *Faust.* The reason probably is that *Othello* stands nearer the average human consciousness, and does not demand, like *Faust,* the adoption of a somewhate complex world-view. The Italians have never shown much aptitude to assimilate the subtle German music; and they seem to experience a similar difficulty in grasping the true inwardness of German poetry and philosophy. Boito's hash of the great drama is really deplorable. He knows it is

FAUST IN HIS STUDY.

From the Painting by J. P. Laurens.

something more than a story of a man, a woman, and a devil. He knows there is a "problem" in the case. But as soon as he begins to set the play to music he seems to forget what the problem is, where it begins and where it ends. The result is that he is not content to write a plain, straightforward piece of Adelphi music, but must drag in just enough of Goethe's philosophic plan to make the whole thing preposterous. I say nothing of his musical deficiencies—of his passion for the old Italian-opera style of writing, his lame, blind and halting melody, his monotonously simple harmonies, his mixture of Wagner and Rossini, his notion that the terrible is most adequately expressed in five-finger exercises, or the horrible by a reproduction of the noises made when the bow is drawn across all four strings of the violin at once. These are mere details, as is also the fact that he has no dramatic characterization, or that his angels sing choruses like those of *contadini,* or that his Mephistopheles is transplanted from the buffo stage. What is most awesome in Boito's opera is the pseudo-philosophical scheme of the libretto. He begins with a prologue in Heaven that is almost entirely superfluous, not one-fifth of it being concerned with Faust. The first half of the first act might also be dispensed with entirely, for all it has to do with the problem of Faust's soul. The second half of this act and the first half of the next are in the main essential portions of the drama. The next scene, however—the Walpurgis Night—means simply nothing whatever. The whole of the third act is useful, as it helps to carry on the story; but the fourth act—the Classical Walpurgis Night—is pure nonsense from the constructive point of view. Whatever meaning there may be in the Helena episode in Goethe's lengthy exposition, there can be no meaning at all in simply pushing her on the operatic stage in order to sing a duet with Faust, the pair having incontinently fallen in love at first sight. Finally, the Epilogue—The Death of Faust—ends the work in an operatic, but not a philosophical sense, there being no spiritual connection between the earlier and the later Faust, no reason why he should die just then, no hint of the bearing of his death upon his life.

Yet, bad as it is, Boito's *Mephistophele* is not the worst that might be done with the drama. Boito's musical faculties may be of the kind that move us to more laughter than is good for

FIRST MEETING OF FAUST AND MARGHUERITE.

From the Painting by J. Tissot.

us, but he certainly had a fair understanding of the inner as well as the outer world of Goethe's poem; and the very extent of his failure serves to show how difficult it is to mold the play to musical requirements. There is a vast quantity of the poem, of course, that is as unnecessary for music as it is cruel to have to read. But there is a certain irreducible minimum that *must* be dealt with, if the musical setting is to aim at reproducing the spiritual problem of Goethe with anything like completeness. The Prelude and the Prologue in Heaven may be dispensed with; but almost all the First Part ought to be utilized. Here and there we come across sections that either defy musical treatment or are comparatively unimportant episodes in the poem. But the main psychological moments must all be dealt with; and the omission of any one of these cuts a piece out of the intellectual interest, breaks the subtle line of development, and makes all that comes after it seem insufficiently led up to. The First Part of *Faust,* in fact, is in itself a masterpiece of construction, holding the balance most carefully and skilfully between the dramatic action and the reflective play of consciousness. The Faust and Mephistopheles and Margaret at whom we look back when we have finished this part of the play are singularly clear-cut and real to us, because we have grown up with them, as it were, have watched them becoming what they are, know precisely their relations to each other and to the world at large. Omit any of the steps by which the characters have been brought to dramatic completeness and you break the spell that makes them real to us.

There is, then, in the First Part alone more than enough to constitute the poetical material of at least two operas. Many composers have chosen to end their labors here, with the death of Margaret and the flight of Mephistopheles with Faust; and, from the purely operatic point of view, there is much to be said for such a course. The First Part does at least run on the lines that are common to a philosophical drama and an opera; whereas the philosophy of the Second Part deliberately flouts the musical sense at every point. In the First Part the poetry marches hand in hand with the ethical conception; in the Second Part the poetry has often to be dug out of the jungle of prose and metaphysics in which Goethe has hidden it. Nevertheless a fine, continuous line of purpose runs

FAUST AND MARGHUERITE.

From the Painting by L. P. Laurens.

through all the varied incidents of the drama; and this line at least must be followed by the musician, though he may disregard the excursions from its direct course which Goethe so often permits himself. The poet's purpose, of course, was not complete, could not possibly be complete, without the Second Part. Plainly one-half only of the problem had been stated in the First Part; and, though comparatively few people read the Second, and few of those who have read it yearn to go back to it, it is really the rounding-off of the philosophical conception here that gives the First Part its proper meaning. The human striving of the earlier poem demanded the later episodes, both as poetical completion and ethical solution. Without the Second Part, the First is a broken cadence, a discord only half resolved. What is wanted is a musical version that shall really deal with the central spiritual forces of *Faust*, not only as they affect the protagonist up to the death of Margaret, but in the crowded after-years. Life was wider than art to Goethe; and the big unwieldy scheme of the play is mostly due to his attempt to embrace so much of life in it. What we miss in most of the musical settings is precisely this reflection of Goethe's own humanism. The theatrical is there in plenty, but there is little that brings home to us the grave philosophy of the drama, little that speaks of the great human figure of the Second Part, beating his way painfully through darkness to the light. Above all one can not spare the moral elevation of that final scene, with its supremely pathetic conception of the man's defeat in the very moment of victory, and its mystical suggestion of this external defeat as being in reality an internal triumph. There are one or two scenes in the Second Part which lend themselves to music, but have been curiously neglected—it being strange, for example, that no great musician has set the scene of Faust's discovery of ideal beauty (Act I, Scene 7). But, on the whole, the Second Part is uncongenial to music, until we come to the gravely passionate human element at the end. Goethe's plan is somewhat unpropitious even to poetry, as Schiller pointed out to him. "A source of anxiety to me," he wrote in 1797, "is that *Faust*, according to your design, seems to require such a great amount of material, if the idea is finally to appear complete: and I find no poetical hoop which can encircle such a cumulative mass. * * *

MEETING OF FAUST AND MARGHUERITE IN PRISON.

From the Painting by J. P. Laurens.

For example, Faust must necessarily, to my thinking, be conducted into the active life of the world, and whatever part of it you may choose out of the great whole, the very nature of it seems to require too much particularity and diffuseness." If the "poetical hoop" was so hard to find, a musical hoop to contain such widely mixed material is quite undiscoverable. All the musicians can do is to make sure of the final scenes (from Act V, Scene 4, onwards); though even then one feels the need of some connecting links between the Faust whose life is drawing so near to the end and the Faust whom we saw being torn away by Mephistopheles from Margaret and the prison. As one looks at the poem itself, one admits, despairingly, that it would be impossible to build the first four acts into any operatic structure. But one broad purpose of spiritual development runs through this apparent desert of aridity; and surely this might be treated by the musician, if not in operatic, at least in symphonic form. That is, between the stage of Faust's life that ends with the death of Margaret and the stage where his own death puts the seal to the drama, we might have a couple of symphonic interludes that would make the transition less abrupt for us. The comparative vagueness of the music in this form would match the increased indefiniteness of the poetical handling; while the more positive operatic form could be resumed in the Fifth Act, where the closeness of the association with actual life demands the extensive use of the words.

Only in some such manner as this can we hope to get the real *Faust* translated into music. As it is, the composers who have grasped the philosophy of the work have been restricted to a canvas far too small for the whole subject, while those who have not laid stress on the philosophy have simply not dealt with the Faust drama at all. It is to this class that Gounod's opera belongs. Some of the music in it is exceedingly beautiful—but what has it to do with Faust? Perhaps the best episodes in it are the various love scenes; but these pertain as much to Edwin and Angelina as to Faust and Margaret. Faust does indeed make one or two gallant efforts to prove that he really is a German philosopher at heart, but they are distinctly unsuccessful. He remains all through the opera simply the man in love with the maid. Mephistopheles, again, is not so much the spirit of denial as the spirit of the pantomime rally.

Margaret alone suggests the drama of Goethe, but that is because she is the easiest of characters to represent in music. In almost all the settings of *Faust,* indeed, the portrait of Margaret carries a kind of conviction even when the other two characters have nothing more in common with Faust and Mephistopheles than the names. He must be a very inferior musician who could fail here. The essence of Margaret's character is simplicity, innocence, the absence of all complicating elements; and, accordingly, we find that though no two settings of her to music are the same in actual utterance, they are all the same in psychological essence. Schumann's Margaret is very German; Liszt's not German at all; Berlioz's curiously mediæval; Gounod's decidedly modern and town-bred; but all have the same fundamental qualities; none does violence to our conception of the real Margaret. We want our Faust, however, to be something more than the seducer of Margaret; we want to see some traces in him of the weariness of life, the disgust with knowledge that distinguished him at the beginning of the drama; we want to see him growing at once stronger and weaker as he develops, his character being purged of its dross, his soul's insight into the world of real things becoming prophetically clear just as he is bidden to leave it. Unless some elements at least of this picture are given us, the composer has no right to attach to his painting the title of *Faust.*

On the other hand, the men like Wagner and Liszt, who have really had a fine perception of the deeper qualities of the drama, have been wofully hampered by the limited space in which they have been compelled to work. Wagner, of course, never meant his *Faust Overture* to be a complete treatment of the subject; it was intended merely as one section of a large *Faust* symphony. The general excellence and the one defect of the work inspire us with regret that the scheme as a whole was never carried out. Its one shortcoming is that it deals only with the melancholy, brooding, world-weary Faust of the opening of Goethe's poem, the egoistic Faust on whom the larger world-issues have not yet dawned. We would like to have had Wagner's treatment of the final and complete Faust, taken out of himself, touched with sublimer sorrows and compassions, pouring out his soul upon the greater interests of

humanity. As it is, however, we have in the *Faust Overture* the veritable Faust of the opening of Goethe's poem. There is no mere sentimental rhapsodizing here, in the manner of Gounod; nor, on the other hand, is music tortured to express philosophical conceptions that are beyond its sphere. Everything is in the right tint and scale; the psychology is always subtle, the handling always convincingly intellectual. No attempt is made at the portraiture of Margaret—the beautiful theme in the middle section simply representing the "ever-womanly" floating before Faust's eye in vague suggestion; nor is there any Mephistopheles in the work. But in regard to the special task Wagner seems to have set himself, the translation into music of the first scene of Goethe's First Part, nothing could well be imagined that could approach nearer perfection.

Liszt deals with the problem somewhat differently in his *Faust Symphony*. He writes three movements—entitled, respectively, "Faust," "Margaret" and "Mephistopheles"—and then sums up the whole work in a choral setting of Goethe's final lines, "Alles Vergaengliche ist nur ein Gleichniss," etc. Whatever Liszt's faults of development may have been, he had a graphic and pictorial power far above the average; and some of the phrases in the symphony are exceedingly convincing. There is a curious similarity here and there between the "Faust" section and the overture of Wagner, the resemblance even extending to the turns of certain melodies. The device of suggesting the conflict between the two sides of Faust's mind, the rebellious and reflective, by the combination and strife of two typical themes, is one that is turned to good purpose by both Liszt and Wagner. Liszt's scheme of writing the symphony in three movements, again, gives him scope for an intricacy of psychology that is impossible in the simpler form of Wagner's overtures. Thus the "Gretchen" movement refers more than once to the phrases of the "Faust" in a way that is at times subtly suggestive. The "Mephistopheles section" is particularly ingenious. It consists, for the most part, of a kind of burlesque upon the subjects of the "Faust" episode, which are passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting "the spirit of denial" than making him mouth a farrago of pantomime bombast, in the manner of Boito. The being who

exists, for the purpose of the drama, only in relation to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with in symphonic music, not as a separate individual, but as a malicious parody of all that has gone to the painting of Faust. Liszt had a positive gift for this kind of music. One does not notice here the shortcomings of some of his more serious work —his tendency to overstate a case, to achieve merely the grandiose where he has aimed at the grand. The "Mephistopheles" is not only a piece of diabolically clever music, but the best picture we have of a character that, in the hands of the average musician, becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have a fresh intellectual light thrown for us on Goethe's drama.

The Mephistopheles of Berlioz's *Faust* is interesting in another way. Berlioz, of course, played fast and loose in the most serene way with the drama as a whole, accepting, rejecting or altering it just as it suited his musical scheme. He blandly avows, for example, that he takes Faust, in one scene, into Hungary, simply because he wanted to insert in the score his arrangement of the celebrated Hungarian march! Moral criticism would be wasted on one so naked and unashamed as this—though, perhaps, it is only pedantry that would regard Berlioz's alterations of Goethe's drama as serious perversions of the main Faust legend. So long as the central problems of the character are seen and stated, it matters very little through what incidents the composer chooses to show us these. And Berlioz really has a very strong grip upon the inner meanings of the legend. His success, indeed, is somewhat surprising when we consider how he approached the work. He had been greatly impressed, in youth, by Gerard de Nerval's translation of Goethe's poem; but, instead of attempting a continuous setting of the work at this time (1829), he aimed only at setting eight disconnected scenes. These were (1) the Easter Scene, (2) the peasants' dance, (3) the chorus of sylphs, (4) the song of the rat, (5) the song of the flea, (6) the ballad of the King of Thule, (7) Margaret's romance and the soldiers' chorus, (8) Mephistopheles' serenade. Faust, therefore, had practically no part in this selection, and it was not till seventeen years later than Berlioz brought out his complete "dra-

matic legend." It looks as if his early interest in the work was more pictorial than philosophical, for the two songs of Margaret alone suggest the deeper currents of the drama. Mephistopheles, however, seems to have captivated his imagination from the first; and, in the ironic serenade to Margaret, the character, as he conceived it, is already fully sketched. Berlioz's devil is, perhaps, the only operatic Mephistopheles that is drawn with anything like conviction. He never, even for a moment, suggests the inanely grotesque figure of the pantomimes. Of malicious, saturnine deviltry there is plenty in him; no one, except Liszt, could compete with Berlioz on this ground. But there is more than this in the character. In such scenes as that on the banks of the Elbe, where he lulls Faust to sleep, there is a real suggestion of power, of dominion over ordinary things, that takes Mephistopheles out of the category of the merely theatrical and puts him in that of the philosophical.

Nor, in sheer character drawing, can any other operatic Faust and Margaret compare with the figures of Berlioz; and when we consider the piecemeal manner in which the work was built up, it is astonishing how just, how sure, how incisive this portraiture is. Berlioz's *Faust* is, indeed, one of the few works, outside Wagner's, in which music has achieved a real, psychological study of character. Few things could be finer than the opening scene, Faust's invocation to nature, and the scene of Faust alone in his study; few things have approached so closely the real world of Goethe. Nor can any other Margaret, except perhaps Schumann's, compare with that of Berlioz for pure pathos—the simple elements that wring the heart with compassion. Altogether, though the opera of Berlioz deals only with the more primordial passions of the drama, and ends in a manner rather too suggestive of the Christmas card, it is more subtle, more profound, than almost any other work of the same order.

Only one setting surpasses it—that of Schumann; not because it achieves a finer portraiture than Berlioz's work, but because, on the whole, it stirs us most deeply in precisely the way we are stirred by Goethe's poem. Schumann's plan is peculiar and original. Whereas most other composers who have employed the operatic or cantata form have drawn largely

on Goethe's First Part and almost ignored the Second, it is from the Second Part that two-thirds of Schumann's work are taken. Out of the First Part we have only the garden scene, Margaret before the image of the Mater Dolorosa, and the scene in the cathedral. Faust, therefore, does not so far appear at all, except in the tiny garden scene; and the sole structural fault of the work is that something of the earlier Faust should have been shown to us before he appears, in the next section, as the refined and vigorous humanist of Goethe's Second Part. Setting this defect aside, however, the remainder of the work is the quintessence of Goethe's drama. We have first the return of Faust to mental health and energy, and his resolve to devote himself henceforth to the highest activities of human life. Upon this scene there follows the visit of the four gray-haired women—Want, Guilt, Need, and Care—the blinding of Faust by the breath of Care, the last outburst of his passionate zeal for life and freedom, and his death. The remainder of the work is devoted to a textual setting, line for line, of the final scene of Goethe's poem—the hermits, the choruses of angels, the three women, the penitent (formerly Margaret), the Mater Gloriosa, and the Chorus Mysticus.

Schumann's scheme is thus in the highest degree philosophical. It austerely disregards the conventional elements that enter into the usual operatic Faust, and concentrates itself on the essential spiritual factors of the poem. The result is a cumulative effect of philosophic mysticism. Mephistopheles appears only for a moment in Faust's death-scene, so that there is no attempt at portraiture here. In the case of Margaret, the characterization is particularly clear and poignant; but the study of Faust is peculiar. It impresses us not so much as the study of a character as of a principle; that is, one does not see him personified clearly, like the Faust of Berlioz or of Liszt, but one thinks of him as the embodiment of a philosophical idea. All through the Second Part, indeed, we feel this constant pre-occupation of the musician with the great human elements of the drama; while in the exquisite mysticism of the Third Part we seem to see these elements glow with a purer and rarer light. Schumann's is the real German *Faust,* the *Faust* of Goethe. Writing in his eightieth year, the old poet

pointed out one of the main reasons for the enduring interest of his work: "The commendation which the work has received, far and near, may perhaps be owing to this quality—that it permanently preserves the period of a development of a human soul, which is tormented by all that afflicts mankind, shaken also by all that disturbs it, repelled by all that it finds repellant, and made happy by all that which it desires. The author is at present far removed from such conditions: the world, likewise, has to some extent other struggles to undergo: nevertheless, the state of men, in joy and sorrows, remains very much the same; and the latest-born will still find cause to acquaint himself with what has been enjoyed and suffered before him in order to adapt himself to that which awaits him." It is this grave note, this width of outlook upon man and the world, that we have in Schumann's work, and in Schumann's alone of all the settings of *Faust*. His is really the spirit of the *Faust* conceived by the great poet—a passionate reflection upon life, an uplifted, philosophical conception of tragedy, a mellow sympathy and pity for the troubled heart of man.

# PROGRAM MUSIC.

BY E. B. HILL.

(Fourth Paper.)

Under Berlioz, program-music made enormous strides in accuracy and vividness of delineation. At the same time these attempts at such minute description often detracted from the effect of the composition as a whole. Berlioz may frequently please us, even charm us in detail; in general his long movements become tiresome. Liszt, using Berlioz's invention of leit motif, produced some very original program-music, which had unity to a remarkable degree. This, as we saw in the last chapter, was mainly the result of transformation of themes. Both Berlioz and Liszt used their principles almost entirely in the cause of instrumental music. It remained for Wagner to apply their principles with masterly results to the drama.

It is not necessary for me to go over the period of Wagner's youth and early manhood. He went through many interesting vicissitudes and trying, even painful, struggles before he arrived at a conception of his estimable ideal. His aim, that of reforming the opera, he accomplished by giving the libretto or poem greater literary value, by abolishing set forms in music, and by subordinating each member of the drama for the benefit of the artistic balance of the whole. His music was merely to illustrate the text and action of the drama, usurping the attention only at such critical points where the other means of expression failed to represent the situation adequately. This restriction he has maintained admirably and artistically. Wherever the music forces itself upon the listener, it is for the purpose of making a vivid illustration or comment upon the action of the drama. It is in this peculiar characteristic of commenting that Wagner's orchestra differs from the former dramatic orchestra. Of course there has always been more or less description attempted in dramatic music, as in Gluck's "Orpheus," where the music depicted the Elysian fields, or later in Weber's "Der Freischuetz" at the "Wild Hunt" scene. But there is nothing so complex as in Wagner. He combines Berlioz's leit motif with Liszt's transformation of themes to

produce consummate illustrations. Every character in drama, some special scenes, and even thoughts like the curse of the Nibelungen-Ring, or of irresolution, have their special themes, which appear in the orchestra with the entrance of the characters, or the thought of a character in the poem. As may be imagined such illustration becomes at times very complex. Indeed, many of the conceptions could not be presented with the ordinary orchestra. This leads me to another feature of Wagner's reform, the alteration and enlargement of the orchestra.

The orchestra which Wagner first employed had many capabilities, but it failed to satisfy Wagner's sense of completeness. The wood wind instruments, the flutes, oboes, clarinets and bassoons, could not produce complete chords by themselves. Wagner added to the two flutes and piccolo, a third flute; to the two oboes, a third oboe and English horn; to the clarinets, a third clarinet and a bass clarinet; to the two bassoons, he added a third and fourth bassoon and a double-bassoon. The brass instruments he increased in a similar manner. The stringed instruments were arranged in better proportion, and their numbers were added to, so that they could be divided into separate bands. These reforms enabled him to produce full chords in different instruments of the same tone, and thus a vast number of new effects were made possible. The chief advantages of the new varieties of tone were that the tone-characterizations could be more definite and vivid, and thus the situation of drama could be more clearly and poignantly indicated.

I cannot, within the limits of this paper, enter into the marvelous effects of orchestration that Wagner discovered. It is sufficient to say that he was the most consummate master of every shade of color and tone that the orchestra could produce. In a word, he was absolute virtuoso on the orchestra, and wielded it with a certainty and variety of effect that the most perfect masters of piano-forte technique have exhibited.

It only remains for me to give a few examples to show exactly how Wagner used leit motives. In "Lohengrin," when his system had hardly begun to formulate, the "Grail," in its actual employment, or in allusion to it, has a delicate, pure, religious theme on very acute notes of the violins. It has an

aerial quality that is extremely celestial. In his choice of violins used in this new way Wagner showed his marvelous instinct for tone color, as well as for the exact qualifications of the scene. In "Der Fliegende Hollænder" we find the beginnings of his later system slightly extended, in a characteristic theme for the wild, eccentric Hollander, a pure delicate motif for Senta, and one full of passion and turbulence representing the fury and passion of the waves. This last motif is exceedingly realistic; in fact, it is almost too much so. But it should be borne in mind that the music here should not be criticized as pure music, but as an accessory to the dramatic effect.

In Wagner's more representative works, in The Tetralogy, "Tristan and Isolde" and "Parsifal," we find his system of leit motif in perfection. The motives are characteristic sometimes of the occupation of the subject. Thus the Nibelungen motif in its persistent rhythm reminds us of the constant labors at the forge. The giant's motif is genuinely heavy and unwieldy; Mime's is mincing and evilly flattering.

Perhaps the most artistic motif is that belonging to Siegfried. It appears during Siegfried's boyhood as a simple hunting-horn call. By use of Liszt's transformation of themes, it suffers a variety of changes contemporaneous with Siegfried's life. At his death it bursts out in a virile, noble theme, fully typifying his virtuous qualities and life. This motif in its different forms illustrates Wagner's system as thoroughly as any.

There are numerous traces of very direct realistic imitation in the storm of Act 1 of the "Walkuere," the music called "Waldweben" in "Siegfried," the "Fire Charm" music, which in its vivid coloring fairly crackles and glistens. These examples are long continued scenes; there are numbers of others which are but momentary, as the music accompanying the entrance of personages, where their steps are imitated; the stroke of Siegfried's sword, the flight of the spear in "Parsifal."

It is possible to multiply indefinitely the examples of Wagner's realism, but I think I have given enough to indicate its character. It is realism, but it is realism with a lofty, noble purpose. It is realism which serves to make vivid every

variety of situation and emotion. Wagner's music as music often leaves something to be desired, as a poetical adjunct it is absolutely superb.

Wagner, then, has given us the most perfect example of realism in the drama that has ever been created. Developing the leit-motif with Liszt's improvements, he has given us the most complete drama that has ever been written.

It must be realized that his music as music will not always bear criticism. "We have to realize that Wagner is a poet rather than a musician."

## VIII.

Under Wagner, program-music as an illustrative accompaniment to the drama reached its highest development. His program-music served its purpose almost completely; at times, however, Wagner has allowed his desire for vividness to interfere with true musical beauty. These departures from the strictly musical aspect of the accompaniment greatly increased the dramatic effect of such scenes, but they have established a bad precedent for some composers of the generation succeeding Wagner. Forgetting that these passages do not depend upon their musical significance alone, they have introduced similar licenses with questionable effects into non-dramatic music. Without stopping to consider the results of their exaggerations, I will pass to a further development of program-music not written for the stage.

Joachim Raff may be taken as one of the best types of this modern development of program-music. Raff occupies a peculiar position among modern composers. Grove's Dictionary says of him that "he is far above second-rate composers, yet a conscientious critic must hesitate to place him in the front rank." Raff was miserably poor and had to support himself by writing "pot-boilers." In this way he developed his natural talent for melodic invention to a remarkable pitch; still his standards and his purity of style could not but be coarsened by such ignoble drudgery as he went through. However, as Raff grew older and became more independent, he wrote more and more in larger forms, always striving towards a lofty ideal. But he never overcame the influence of his earlier period, and his music always remained a curious mixture of cheapness and purity of style. However, among

his orchestral works there are two Symphonies which deserve mention, as they illustrate his principles with regard to program-music.

In the Symphonies "Lenore" and "Im Walde" we find a new development in program-music, which, after the analogy of a similar style in painting, I have called Impressionism. This may seem at first rather an ambiguous and not especially distinctive term, but I think it expresses the peculiar quality of this program-music better than any other. Program-music hitherto has only attempted to describe the emotions and situations of the program. "Impressionistic" program-music goes farther still; it illustrates the program always from the point of view of the listener. It describes all the more vividly by connoting his emotions. By this foreshadowing of the result of the piece, the intensity of the impression as a whole is much increased. Raff is very careful in his choice of subjects; he never attempts anything that is beyond the reach of music to describe. In consequence, he steers clear of the errors made by Berlioz; at the same time he makes frequent use of realism. Nevertheless, in addition, Raff was much influenced by the romanticism of Mendelssohn and Schumann, while he had strong sympathies with the dramatic realist, Wagner. Yet, in spite of the many-sidedness of his musical character, Raff is decidedly individual in his program-music.

His Symphony "Lenore" is based on Burger's Ballad, although the direct illustration of the ballad does not begin until the last movement. In the first movements Raff describes the struggles, the final meeting and parting between Lenore and her lover. The situations are skilfully exaggerated by hinting at the emotions of the listener. In the last movement, where the grisly ride with the bridegroom Death is described, Raff very skilfully takes up the realistic palette. The horrors of the awful ride, the horse's gallop, the shrill shrieks of the obscene birds of night, the ghostly hymn for the dead, are all vividly suggested. In "Im Walde" we find much the same conditions and results obtained in a more peaceful way. The slow movement, descriptive of the hum of insects and the rustling of leaves, is very vividly realistic. In the last movement the "Wild Hunt" and Frau Holle figure. Here we have almost identically the same "Wild Hunt" of "Der Freischuetz."

(To be continued.)

# RECOLLECTIONS OF FRIEDRICH WIECK.

BY LINA KLEINE.

There are but few of the younger generation who can speak of a personal acquaintance with Friedrich Wieck, and it is a matter of great pleasure for me to write something of my recollections of the distinguished musician and pedagogue. I shall refer especially to his methods of teaching.

I was favored in this respect through the sincere friendship which existed between Friedrich Wieck and my father, a fortunate circumstance which placed me in the hands of this great man and his son, Alvin, also deceased, who aided and guided my work. As I began my work in early childhood, the old gentleman was eighty years of age, but he still possessed a vigorous mind, the result of excellent health. These conditions, combined with his vast experience, a fine humor, deep earnestness and great patience, made of him an ideal teacher.

The musical evenings at his hospitable home, which was ever open to those who loved music for art's sake, and to which I was always welcomed, will ever be a matter of fond remembrance. Here were gathered the best musicians, artists and professional men of the time, and the music was interspersed with many an able discourse, chiefly on the part of Wieck, who, with his abundance of good humor and natural wit, possessed also a satirical vein that was irresistible, always obtaining a wide-awake attention on the part of his hearers. He lived at a time when artists deemed it necessary to beautify such works as they performed or sang by making additions of their own. Even Beethoven's works were not an exception to the rule. Wieck fought bravely against such inconsistencies, and in consequence he engendered much bitter feeling among such as were not in sympathy with his ideals.

He paid great attention to the foundation of a solid technique, but did not belong to that cult which considered technique all in all. He looked upon it as a means of portraying the various characteristics of an art work in all their beauty. The success of his method was exemplified in the work of his children—Clara, Marie and Alvin. Of these, Clara, later the

wife of Robert Schumann, was acknowledged the greatest pianist of her time. Others, such as Schumann, Bernhard Rollfs, Gustav Merkel and Hans von Buelow, have testified to his worth in glowing terms. Buelow wrote in one of his letters to Wieck that it was he who had raised his talent from the dawn of unconsciousness to the bright light of consciousness through his incomparable love and conscientious care.

Wieck directed his attention largely toward cultivating a large, full, sympathetic tone. During the first half year he gave short, melodious exercises without notes, changing the rhythm and accentuation frequently, thereby attaining not only technique, but also cultivating memory from the very start. He never allowed the scales to be played with both hands in the beginning, as in this manner the work of the weaker fourth finger is covered by the stronger fingers of the opposite hand. Later he gave cadences on the dominant and sub-dominant, as also exercises partly invented by the pupil in connection with the triads, and the dominant and diminished sevenths in all the keys and inversions. He never failed in keeping up an active interest on the part of the pupil, always devising a means of doing something new and giving the greatest thought to careful intonation. After the pupils had mastered these things in a fairly clever degree he taught them the notes, deeming it unnecessary to do so before the pupil had gained a fair mastery at the keyboard.

He never demanded long, continuous practice of his pupils, and a few of the following liberally translated "Secrets of the Virtuoso" will no doubt be of interest:

"If one desires to excel in piano-forte playing or in any part it will be necessary to give some attention daily toward the technique of the same."

"Always practice with renewed vigor; it will pay tenfold. Long continued and thoughtless practice is of no avail."

"Practice slowly the greater part of the time, and without the use of the pedals."

He was a strong advocate of outdoor exercise, and when informed by envious friends that he obliged his daughters to practice too much he would answer: "Look at them. Are they not in splendid health?"

He never allowed over-interested parents to interfere with

his work, but would coolly remark: "Die Eltern die nicht eingehen—bei denen gehe ich aus." (When parents will not acquiesce, I will have nothing to do with them.)

It will be of interest to note that Wieck met Chopin in Paris and was deeply impressed with his playing. Upon his return to Germany he became known as an apostle of Chopin through his efforts in Chopin's behalf. His daughters did much to familiarize the German public with Chopin's works.

Of the many aphorisms of Wieck there are three which have left upon me a decided impression:

I. "Turn about in the world, for the world will not turn about you."

II. "Leave thy sensitiveness at home. No one cares anything about it."

III. "Accept the good and beautiful at once; do not hesitate, for time is precious."

"Wirst du dich auf diese drei factoren stuetzen, wird Gottes segen dich beschuetzen." (If you will lean upon these three factors, God's blessing will support you.)

I have been ever grateful for the thorough training I received through the Wieck methods, a privilege which an older sister has shared with me perhaps to even a greater extent, inasmuch as I was but thirteen years of age when the old gentleman died.

# SOME TEACHERS AND STUDIOS IN KIMBALL HALL.

Hardly ever in the history of this city has the music-teaching business been so concentrated within a small area as at present. Not that any part of the city lacks those who give lessons in music, but at present the great majority of distinguished musicians and teachers are gathered within a very small area, consisting of the Studebaker premises on Michigan avenue, the Auditorium, and in Kimball hall, located at Jackson boulevard and Wabash avenue. I have no idea how many prominent musicians there are in this popular building. But some idea can be gathered from the presence of at least four or six music schools, one of which at least—the American Conservatory—handles more than fifteen hundred pupils every year. Allowing such schools as the Gottschalk, the Watts Piano School and the others to have no more than two or four hundred pupils each, and considering that besides the schools there are scores of prominent private teachers here, it is easy to see that several thousands of music pupils receive their education in this building—in other words, an attendance surpassing the total membership of great universities like Yale, Harvard, Michigan, and probably doubling the attendance at the Chicago University. Naturally, no intention is had of comparing the scholarship of this academical music work with that of the universities, nor yet the seriousness of aim. The music students who go to Kimball hall for lessons belong to every grade, from beginners to those already finishing as artists. The same divergences of fancy meet us in the studios here. Occasionally there are some where decoration and art arrangement have done their best to give a rich and finished effect; others are merely business offices, classrooms, where honest instruction is given with little or no attention to frills and furbelows.

Among the most eminent of those here located is the distinguished teacher of singing, Mr. Frederick W. Root. Mr. Root, as everybody knows, is the son of his father, the genial

RECEPTION ROOM OF AMERICAN CONSERVATORY.

and in every way lovable song-composer, the late Dr. George F. Root. Mr. Frederick Root began his musicianly life as pianist, having been a pupil of Dr. William Mason, somewhere along about 1865. Later he entered his father's office as assistant superintendent of the music publishing business of Root & Cady. Ever since the great fire he has been engaged in teaching singing, a branch into which he grew naturally, both his father and his mother having been singers, and all his father's family taking to vocalism like ducks to water.

Mr. Root has devoted his main attention for years past to the task of systematizing vocal instruction and of devising methods by means of which much of it can be carried on inexpensively in classes. The result is to lessen expense, and to open a way by which all sorts of amateurs lacking the supreme quality of voice warranting their studying to be artists might nevertheless learn how to use what voices they have judiciously and become familiar with the standard repertory of classical song and the proper manner of its interpretation. This work is allied to that carried on for several years by Mr. W. L. Tomlins; but it differs from that in being systematic and rational instead of inspirational and personal. Mr. Root has produced a variety of text books containing material for his work. Among the classes which he regularly conducts are those in Reading Music (for which he has an interesting and highly ingenious and practical system), Voice Training (dealing with fundamentals mostly), and Repertory, in which he has the assistance of that consummate artist, Mr. W. C. Seeboeck.

Mr. Root's studio has the merit, by no means universal in large office buildings, of being roomy, high up away from street noises, with plenty of light. It is comfortably furnished, but it is not a parlor; it is a refined class-room.

Almost adjoining his quarters are the studios of other teachers of singing, especially of that masterly singer, Mr. Charles W. Clarke, whose newly decorated studio we leave until another occasion, and that beautiful baritone singer, Mr. F. B. Webster, who has a well-deserved clientele for concert and recital work.

A floor below the studio of Mr. Root, the American Conservatory of Music occupies a large section of the building,

STUDIO OF WILLIAM NELSON BURRITT, KIMBALL HALL, CHICAGO.

and they certainly need it for their vast roll of pupils. I have no idea how many teachers this flourishing school employs, but suppose it to approximate seventy. At the head, naturally, is the name of the founder of the school, Mr. John J. Hattstaedt, a musical scholar, a practical piano teacher, as well as a prudent and level-headed business man. Associated with Mr. Hattstaedt are such names as those of Mr. Middleschulte, the magnificent organist; Mr. Harrison M. Wild, conductor of the Apollo and Mendelssohn societies, a virtuoso organist and a practical teacher of piano of no small clientele. Then there is that singing teacher, Mr. Karleton Hackett, who is, if possible, too popular for his own good. For Hackett is one of the most attractive writers we have on musical subjects; he has the ready pen of a practiced newspaper man, and his matter is always good reading, hard-headed, sensible, well-informed. It is a pity that his teaching work monopolizes his time to such a degree as to leave this side of his mental activity unrepresented. In former years, before his qualities as teacher had been found out, he used to contribute frequently to these pages. There is also Mr. Adolph Weidig, who has charge of the department of musical composition. Then there are some very good pianists in the school, such as Mr. Allan Spencer, Mr. Victor Garwood, and that genial and sincere teacher, Mrs. Gertrude Murdough.

Naturally when there are so many mouths to feed, this conservatory does not run to frills. The studios, while elegant, are for business purposes.

The Gottschalk school holds a prominent place on the fourth floor. Mr. Gottschalk deserves well of lovers of music, for the sake of his family, all of whom have been associated with music in important ways, and especially for his own work as artist for many years in Italian opera. Then the celebrated first American composer, Mr. Louis Moreau Gottschalk, was his older brother, and Mr. Gaston Gottschalk was brought up in his brother's house in Paris, where he used to meet from childhood all the great ones of French music, such as Berlioz, Gounod, Bizet, and the like. Gottschalk is a fund of interesting narrative of those times, when one can get him started—but this is not easy, and the sight of a lead pencil is as horrible to him as that of a mouse to a well-dressed woman. For

L. M. GOTTSCHALK.

this reason history as yet is mostly silent upon many things which it would be well to have known.

Occupying the place of honor, immediately over the offices of the Kimball Company, is the commodious and elegant studio of Mr. Emil Liebling, one of the best known and most famous names in American music. I have so often expressed my opinion of this versatile and strongly marked artist and teacher that I shall content myself here with giving a view of him in his studio. He is engaged in a characteristic occupation of what otherwise would be leisure hours—namely, in making out bills, an art exercise in which he combines precision, fluency and suavity of technique surpassing that of almost any other in the musical profession. Note the sharpness of vision, the clean-cut and refined appearance of the scene, and, above all, the absence of every kind of profane litter liable to impair the immaculacy of the art-product of the moment.

Mr. Liebling occupies two large rooms, where one blade of such grass would be sufficient feed for the appetite of most rent-payers—rooms which are handsomely furnished, embellished by pictures and a fine library.

# THE BRASS BAND AS A SOCIAL FACTOR.

In these times of social discontent, particularly among workmen in large factories located in small towns, it is curious to see how many possible influences are overlooked, which if taken up would materially modify the situation. For instance, here is the matter of workmen's brass bands. Everybody has heard of the Pullman Brass Band, the Elgin Brass Band (of the Elgin watch factory), the Appleton Brass Band and the like, but few manufacturers realize that these bands illustrate two very important good results. First of all, the band aids in making the workman contented. The art of playing easy music with a band of twenty instruments is one which an intelligent workman can pick up, helped by a good instructor, in a few evenings. After that it becomes a matter of experience and practice. The individual parts in ordinary music are very easy, each player in the middle voices having no more than a round half dozen notes in a whole evening. Of course it will be necessary to have a good lead, but this can easily be had by advertising for a good wagon maker, for example, able to play the E flat cornet well, or whatever other instrument is lacking.

As a rule, manufacturers are quite willing to pay for a set of instruments (twenty, for example, costing perhaps $200) if assured that the men are ready to take up the matter in earnest. The proprietor furnishes a room for practice—a storeroom, warehouse, or what not; and, in most cases, is quite willing to pay the modest cost of a good instructor, for the early stages. This will generally cost about three dollars an evening.

One of the first results of establishing such a band is to interest the men belonging. It forms a new kind of club, with an interesting game which is bound to last all the evening. It tends to friendliness and to liven up the spirits. The echoes permeate the community and inspire anticipations of the coming picnics and concerts. So easy is it to learn to play that there are cases on record where bands have been able to furnish quite recognizable music within ten days of first handling the instruments, and have played at picnics within the

first four weeks. Indeed, one enthusiastic band man went so far as to assure the present writer that a smart set of young fellows under a good instructor could give a concert within two weeks after beginning to practice. This may be so, but personally I prefer to wait until a later evening, when I have had time to talk with the survivors. But within a much shorter time than would be expected, the music begins to come out in satisfactory shape.

When the music has begun to be mastered, the question of uniforms comes up, and here the men are usually able to manage the case out of their receipts from engagements to play for evening entertainments at union wages. Bands differ in this point, some of them insisting upon union wages—in which case they come into direct competition with the established musicians; while others decline to receive money for playing except for all-day engagements, requiring them to lose their time in the factory. All such matters naturally adjust themselves according to the circumstances of the town.

As for the degree of perfection possible for workmen's bands to reach, it is matter of history that the prizes in competitions have been carried off by such bands as those from Elgin, Pullman, Appleton and the like, against practiced professional bands. This shows that where there is a will there is a way. Thus the band becomes a valuable advertiser of the manufactory in which the men are engaged. The Elgin band is well known to thousands who fail to think of the watch factory to which it belongs.

When a band reaches this perfection it becomes a pride to the whole community. It is ready for all public occasions and is a constant resource for meetings, political campaigns, rallies, and festivities.

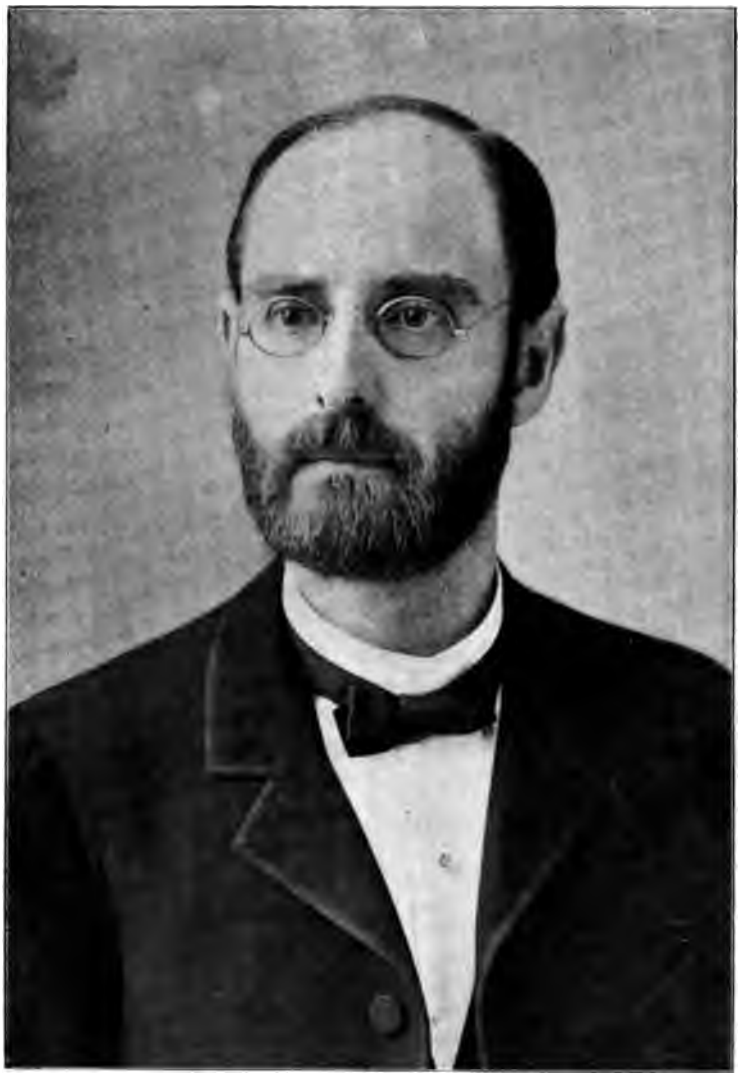
In several instances the musical talent of the place has been found adequate to adding an orchestral department to the band, stringed instruments for dancing, and, in one or two instances, a complete orchestra for more important musical occasions. This, however, only happens when the workmen number a good many Germans or Welsh, who are the most addicted to instruments.

That the influence of band practice will prove in the long run something more than a pastime for the men is plain enough

from the illustrations quoted; and it is quite certain that if manufacturers understood the bearings of this subject, such bands would be formed in every large factory. They would not only form a pleasant bond of association between employer and men, but also tend to give all the workmen an additional interest in life, and do much to assuage the unthinking longing to go back to the large city, which the workman's wife feels most deeply of all. Poor woman, her hours of leisure in the small town lacks the manifold interest of the seeing and jostling of the large city.

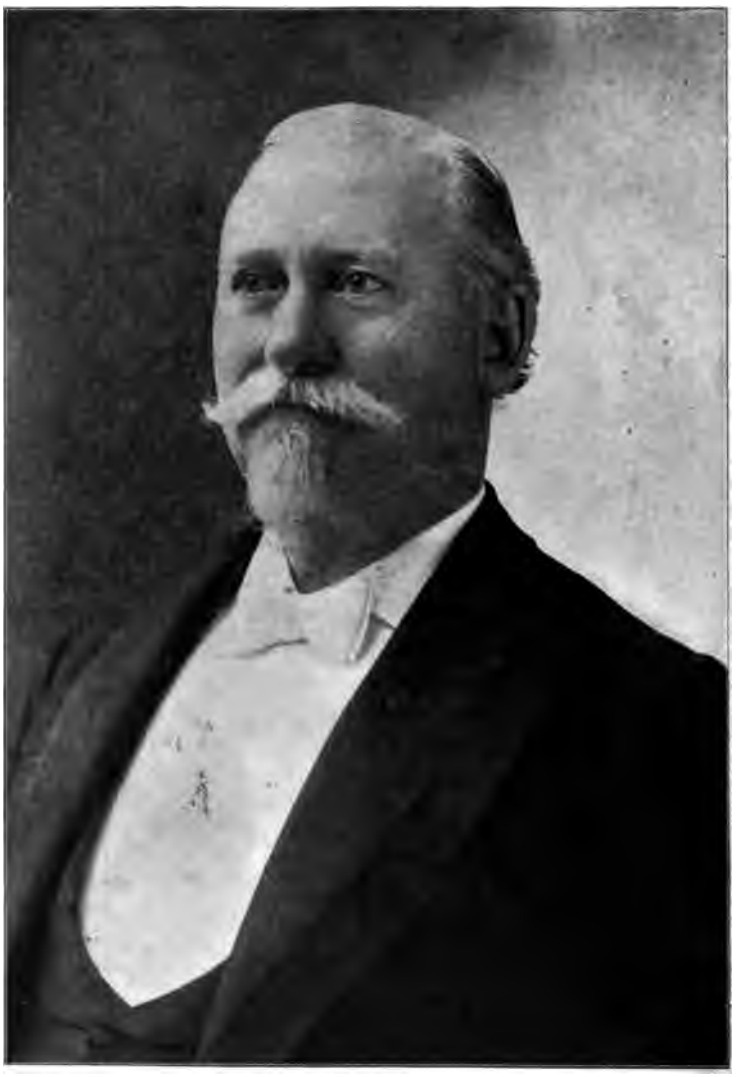
The proper size of such a band will depend upon the size of the factory. In many cases forty men are supplied with instruments, and the result is a body of music which in time will be grandly imposing and a credit to the place.

As for the accessory interest which the band brings to the roving small boy of the village, there is no need to speak. The band practice attracts the boys as surely as the arc light the flies of the evening. It is a point to rally to. And in the long run what talents may we not derive from this natural selection of ambitious and appreciative listeners among the small boys! Among these will be found our future Sousas, Gilmores, Herberts and the like.



MR. PERCY GOETSCHIUS, MUS. DOC.

**Musical Theorist.**



MR. LEONARD MARSHALL.

Supervisor of Music, Boston Public Schools.

MR. J. J. HATTSTAEDT.

It is a curious circumstance that just now we have not one single man of first-rate importance in school music. Those who conduct these summer schools are not the men who made the system, Mr. Thomas Tapper being the only exception, and he was in fact the subordinate editor of the natural system. All the leading men have grown old and disappeared from the rostrum. There is need for a really first-rate musical educator in the department of school music. Such a man ought to be a musician, a good teacher and a resolute believer in the time-honored maxim of "the thing before the sign"—a principle which is violated today about as resolutely as it was fifty years ago in school music. What is wanted in summer schools is not a mere training in handling the books of any one system, but something larger and deeper—a lively conception of the whole problem of school music, as it relates itself to the child for his inspiration, his education in tonal experiences, his awakening to a consciousness of the voice and soul of music, and his development later on in broader musical directions. Such a man would need to understand music in its broadest sense, know and feel the reasons of the art, the methods by which it operates and the inner qualities of the human soul which have made an art of music a necessity of human living.

When such a man comes he may be so indiscreet as to make a new set of books—but this will be a pity, for there are good books already. It would be possible for such a man to infuse a new life into almost any of the best existing systems; and the principles and methods would apply equally well to a new lot of books, provided they had in them song material for all grades of the school. Any man who remembers Lowell Mason in his gray-haired years, along about 1850 to 1860, and remembers his influence in meetings of teachers, will see what

I am wishing for. Lowell Mason was a great man; but a new man to fill such a place would need to be a much better musician and a better psychologist. A better pedagogue would be out of the question, for Lowell Mason knew which was the "thing" and which the "sign," and he never got them mixed. Lowell Mason had a certain advantage. The country was small, the repertory of material for children's singing as yet unmade. His own songs were good carpenter work, but never inspirational in quality upon the musical side. He had the knack of setting some strong American words to a music which fitted them; that he awakened a real enthusiasm of song cannot be claimed. Such songs as his thousand-times repeated, "Work, for the night is coming," belong to evangelizing measures, but are not songs within the meaning of the terms as now used. In fact, after all that has been done, it still remains uncertain that really good songs for child use have been written—or, if written, only a very few in number. Our teachers rest too much in the words, and that subtler something, a musical melody, they ignore.

A man of this larger type is needed to assist the school music in holding its position among other departments of instruction. It is true that the music teacher has one thing in his favor, to a degree not equaled by any other kind of teacher—the schoolroom may get along without writing or spelling, grammar or arithmetic, according to the fashion of the times, but it can never get on successfully without song. The problem, therefore, will always come back: "Since we must have song, what kind of songs ought we to have, and why? And how ought we to handle the song in order to secure not alone those good things which the song stands for immediately, but those farther off somethings which the song might promote?" The school music educator, therefore, will never find a time when his vocation is gone.

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In *Les Annales de la Musique* M. J. de Fays gives the following list of points for judging a choral contest:

1. Appreciation of unity; homogeneity.
2. Attack, surety of intonation, justness.
3. Precision, good balance ("aplomb").
4. Neatness and purity of sound, sonority.

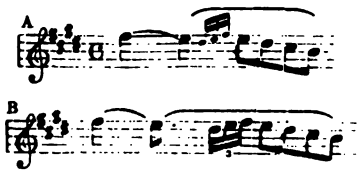
5. Well-conceived character of movement, correct tempo.
6. Nuances, contrasts.
7. Sweetness of expression, penetrating charm.
8. Energy of expression, force.
9. Reading at sight; facility of execution.
10. Total of points obtained.
11. Observations—such as faults of individuals, notes upon the manner of directing, etc.

* * *

The proper performance of grace notes and melodic embellishments continues to be a vexed subject, owing mainly to the separation which still exists between pedagogic tradition among schoolmasters and the instinctive musical discrimination illustrated by those comparatvely few artists who have authority to decide a disputed question in the light of original musical intuitions. It is known that all the clavier music of the period of Bach and his contemporaries is full of melodic embellishments which were essentially either devices for accenting upon an instrument of very limited powers, or for covering up the inability of the instrument to produce a sustained tone. Besides these there are a few which are merely fashion graces of the time, the French being particularly fertile in embellishments of this sort, which have in general no musical value or authority whatever. Couperin, for instance, illustrates the high-water mark in this direction. Mr. N. J. Corey has in the *Musician* for July an article upon this ground dis-

playing considerable sense in places, and it is well worth reading. He begins by illustrating the writing of Beethoven in a

fragment of his opus 7, and Buelow the Lebhert and Stark version of the proper manner of playing it.




Mr. Corey goes on to declare that the written out version is inconceivable upon musical grounds, since it displaces the accent, etc. Another passage is even more misleading in its fully written out version.

So also he objects to Buelow's version of the Beethoven fragment in the sonata *pathetique*:

He afterwards cites the following from Beethoven, and declares that playing the grace notes on the beat is inconceivably bad.

In my opinion, Mr. Corey and his preceptor, MacDowell, as well, are one side the facts. The truth is that grace notes are not played by artists as written, i. e., before the time of the note they appear in connection with; but exactly on the beat. Nevertheless, the notation in which the note is written out gives an entirely wrong impression of the tonal effect. The truth is that the grace occupies such an infinitesimal time that it serves merely as an accentuation of the melody tone it precedes, and that it becomes a vulgarism when prolonged enough so that it can be felt before the beat. The notation in the Beethoven examples above conveys to the musician or artist a very correct idea of the effect of the grace note, while the written out form is entirely misleading. The actual time of the notes is

probably much like the notation at B, but the effect of the passage is not correctly implied, the grace note differing from the melody enormously in its melodic weight.

There is not only no gain from writing out this kind of embellishment in large notes, but an actual misleading of the eye which every musician will recognize, and every schoolmaster will deny. The same is true of the MacDowell quotations, where the grace notes if artistically effective must occur upon the time of the note they precede, but their effect when thus occurring will not be fairly represented by the notation given by MacDowell. The same is true of the Beethoven citation where he precedes a C upon the beat by three grace notes of the chord of A flat. To write this arpeggio fore-note in notes of full time value gives the wrong idea; while the figure begins upon the beat, as all theorists teach and all fine artists play, the time is so short, and the retarding of the principal note so minute as not to require rhythmic explanation—in fact, to be more complicated after explanation than before.

In accordance with such methods of writing, Mme. Rive-King once made a study version of Liszt's 2d Rhapsody, and the explanations were more difficult to realize than the forms explained.

The practice of artists and the theory of at least some of them very high in original gift concede that the rolling effect of a chord struck arpeggio occurs in advance of the proper time of the chord, the beat coming whenever the melody tone has been reached. A single grace note, however, before a melody tone, acts like an accent, as also do the mordent, perhaps the prall-trill (though this is not certain) and generally the turn occurring at the beginning of a note. Hence there is no solecism in methods of writing like those of the classical masters.

Mr. Liebling once called my attention to the involuntary stiffening and holding back in time and the complete loss of trill effect which most students make when trying to realize the trills with precisely so and so many notes, from one of those editions where they are written out in full. The single note with the sign "tr" above, conveys it far more clearly to the musician than a measure full of 64th notes grouped in rhythmic sections. Of course the student must have learned

the traditional method of performing such embellishments and have acquired the technique of the figure, which in the case of the trill is by no means something which comes without effort.

Mr. Corey is plainly wrong in implying that the mordent when properly played misplaces the rhythmic accent. The truth is that a well-played mordent is given with a single motion or impulse, the three tones coming so extremely quickly after each other that the accent is as much upon the last tone as upon the first, the effect of the mordent being almost like that of the principal note and the auxiliary struck absolutely together. The mordent is a strong melodic accent, and to give it before the beat is to emasculate it and spoil it.

All artists know this and practice accordingly. The theorists are right in this particular case; it is the pedagogues who have erred through not knowing the proper technical delivery of the three notes of the figure. Dr. Mason has some excellent observations upon this point in the first volume of his Touch and Technic.

A turn at the beginning of a melody note does not occur ahead of the beat, but upon the beat, yet delicately, and it does postpone the full realization of the principal note; yet the rhythmic accent is not thereby lost. Mr. Liebling, I believe, agrees with MacDowell in thinking that this kind of embellishment comes before the beat; but I have never found a superior artist who thinks so. And to my ear it sounds better in the traditional manner. The trouble is in acquiring a fine technical delivery of the embellishment, which in this case is not an accent, but one of those very delicate "flowers," as the Italians call them (*fiorature*), in which a very light tone and a very dainty and delicate delivery serve to distinguish the grace from the chief tone, which it had temporarily displaced.

* * *

Early in the month of August Miss Blanche Dingley spent a week in a large Catholic school in a Western state, working with the full class of music teachers, about forty in number. She gave one formal recital with the following program, the piano there being a very good concert grand of the Knabe make:

Bach: Chromatic Fantasia and Fugue.
Brahms: Variations on a Theme by Handel.
Liszt: Liebestraume, No. 3; At the Spring.
Wagner-Buelow: Quintette from "Meistersinger."
Chopin: Ballade in A flat.
Strauss-Schuet: "From the Vienna Woods."

This recital made a very strong impression, as it ought to have done, the playing of this pianist being singularly clear and well-balanced in all the voices, and especially strong in those delicate emotional implications which this music so notably contains. On discussing the playing later the teachers at first were at loss to account for the peculiarly definite impression it left, while there was so little of ostensible virtuosity, though naturally this program is not one to be got through in any musical manner without a very superior technique, and that of many all-around qualities. By the next morning the explanation of what had happened occurred to some among the number and was duly passed around to the others and was made the ground of modifying the proposed program for the remainder of the work. They said that the superiority of the playing must have depended upon the ability of this player to hear so many things in the music and to hear them so equitably, without hearing one point to the exclusion of the others. The explanation was just, and lies at the foundation of much which is so pre-eminent in the playing of that pianistic genius, Mr. Leopold Godowsky, whose head and ears are, after all, the great sources of his wonderful playing.

What makes it all the more remarkable in this case was the fact that these same teachers, when ear work had been mentioned as one of the most desirable subjects for the work of the week, had firmly declined it, on the ground that all that was necessary they could do by themselves. After hearing this recital they very sensibly concluded that there were things in modern music which their ears were likely to pass unnoticed.

* * *

The teachers thus unconsciously happened upon a very important omission in most of that which passes current as teaching of music. It is that it fails to lay the foundation upon which anything properly to be called teaching of *music* must

rest—namely, an art of musical hearing. Wherever one goes, to boarding-schools, colleges, private classes, it is always the same, the art of hearing, upon which all musical intelligence finally rests as the one source whence impressions and incitations are supplied to the inner musical life—this foundation of musical appreciation is ignored or left to develop itself haphazard. When anything is done it is to learn to cognize simple melody and the ordinary rhythms; but to carry these observances to the point of hearing harmonic relations and conflicting rhythms—all this is left for the student to find out for himself.

There is, to be sure, an excuse for a part of this omission in the lack of any intelligible and progressive system of developing the fundamental elements of ear-intelligence. Which ones to take first, in what order to go on, and how far to carry the work are questions which our pedagogy has as yet left mainly in the dark. Yet nothing can be surer than that the first and most radical lack of culture in music is at precisely this point, the inability to hear properly the tonal combinations of which music is composed. For want of this kind of definite auditory cognition, all points of cleverness and novelty in compositions pass unnoticed and bad composers stand with the hearer just as well as the best. Everything which the ear might testify as to the goodness or badness of progressions and combinations is ignored; and, which is more to the purpose, the playing remains ignorant of all those modifications of touch which, if properly employed, would bring out these inner relations between the component tonal effects of a piece of music. Thus the music tends more and more to limit itself to a melody and an accompaniment, the latter conceived in its most general form of a fundamental bass and superimposed chords. Treated in this way the music of writers like Chopin and Schumann appears but little more significant than that of such shallow melodists as the late Ethelbert Nevin, and the ground of preferring one class of writers to another is left untouched.

Moreover, we must remember that all the finer points of emotional expression in the writers who are most eminent in touching the emotions of their hearers (such as Beethoven, Chopin, Schumann, Brahms) are arrived at by just these

wheels within wheels in their works, by little accents and suggestions of melody where melody and chord relations are not generally looked after; thus it comes about that the best music fails to make any more impression upon the untaught feelings than the poorest, since first of all the ears fail to observe this inner tonal life, which in place of remaining in the most external vein of melody lies concealed in the inner voices, the harmonic progressions, rhythms, and the like. Yet nothing is more sure than that whatever music may have in it for sensitive souls must first be found in its tonal combinations themselves. It is folly to pretend to admire and be moved by compositions of which the hearer fails to observe the most notable peculiarities.

* * *

There is another element lying at the foundation of musical life which is also left untouched in the current music teaching—namely, the habit or the art of reposeful and sympathetic listening. In order to listen well, one has first of all to hear the music as tonal combinations; and then to hear behind the tonal combinations the inner somethings which the tonal combinations were meant to convey. It is indeed possible for sympathetic listeners, untaught in musical cognition, to be moved and mysteriously touched by a piece of music of which they could not give any intelligible account. But these cases are rare, and are due to the presence in such individuals of that art of listening "within," as Schumann says—the habit of *feeling,* rather than of listening as such.

This, also, is a habit which will not form itself, but which most teachers do nothing whatever to foster in their pupils, although it lies at the very beginning of progress.

There is reason to fear that in some quarters the kindergarten idea of sugar-coating education is given too much rein. There are times to sugar-coat; and there are times for the student to work on his own account. While some things are best learned unconsciously, as some medicines are best taken in capsules, there are other times when a little bitter taste is no disadvantage to the patient. Moreover, the work of the world is done and will continue to be done by those who are not afraid to take up a serious task and plow

through it. It is the same in education; there is a time to take in passively and a time to work and to take in actively at the end of the work.

* * *

When these two foundation stones have been placed and the student is able to hear the tonal entities which make up the music-piece, and can listen and feel whether it says something to the inner man, there is then yet another omitted point in our musical pedagogy, namely, the formation of intelligent students; that is to say, given a student able to hear and capable of sympathetic listening, he has then to acquire or form a habit of finding in the pieces he studies all these somethings which he has already learned to take in by way of his ears, but which he must now discover in the printed page, by means of his eye and his conceptive imagination; and learn to do this with such certainty that a new piece studied without assistance comes finally into its proper style and character and in the playing of the pupil shows the same qualities, refinements and emotional meaning as when played by artists.

Naturally, no student is or can be an artist in a mature sense. We have in Chicago several lady teachers who turn out pupils able within very narrow limits (the second or third grade of the graded courses) to play melodies with the repose and sincerity of artists. This shows what can be done when proper pains are taken. But this instruction too often fails in providing foundation for the more advanced work, such as that in compositions by Schumann, Bach, Chopin and the like. Analysis would show, most likely, that the deficiency had existed all along the line. The ear work had been insufficient and had stopped too far down the line; the sympathetic hearing and feeling of meaning had been confined to music of too insignificant a type; and consequently the higher art of playing found it unprepared with foundation, despite the success of the instruction so far as it had gone.

It is one thing for a student to feel music when it is played to him; another and much more advanced stage to feel music when he plays it himself; but beyond this it is still a long way to the art of making the listener feel it—to impress the listener and by force, as it were, bring him into the mood of the piece. This is the quality which affords an artist his ground of suc-

cess. Now this aggressiveness of interpretation belongs to a certain maturity of mind, which does not go with youth.

So far as regards interpretation, however, the art of finding in the piece all the musical unities it contains, the student ought to be able to master the art almost completely, and, in fact, unless he does master it he will be unable to go on intelligently, except haphazard as set right now and then by listening to artists in the pieces he has studied. Were it not possible to arrive at this point by study, there would be no ground for new artists. It would reduce itself to a tradition of playing the same things over and over in the same way—or as nearly in the same way as a copyist can come to it in a subject as illusive and evanescent as music.

Thus our musical pedagogy needs three extremely important works to be done for it: To systematize the education of the ear; to form the art of sympathetic listening and feeling what one hears; and to apply this education to the discerning study of new material in such wise as at last to arrive at all the elements which the piece contains and to interpret it with that sensitive fidelity and, as I have elsewhere called it, *molecular* expression belonging to artistic interpretation. M.

# BEGINNINGS IN MUSIC.

BY ROBERT FORESMAN.

The most difficult thing in all the world is for the adult to see things from the child's point of view, to look through other eyes, to measure things by standards which he himself has long since outgrown.

No one can so much as make a beginning in the proper training of children who cannot descend into the atmosphere of the little one and be a child again. And the greatest teacher of the little children is the teacher who has that almost divine power of living her childhood over again in her imagination, of seeing beauty in simplicity, recognizing untold possibilities in the child's first weak grasp of knowledge, and understanding the *great* significance of *little* things.

Parents and teachers who establish grown-up standards for little children, expecting them to see things as the mature mind sees them, soon lose the best influences that it is possible to exert upon the child, and shut themselves away from the life of the little one just so far they fail to get his point of view.

These are the trite sayings with which everybody is familiar.

In fact, this subject has been written upon so often and talked about so much that teachers are likely to dismiss an introduction like the above with the thought that they know and feel the truth of the matter better than it is here set forth. But the real truth is that is that this is a never-ending theme. It never grows old, the last word cannot be said. And in the ages to come, as long as human life and human development are as they are today, this topic will continue to be treated, the insight into child life and child training from the stand-

point of the mature mind will grow deeper and deeper, and the children will receive better and better instruction and continually more and more proper direction in their development.

No matter how much the "strict disciplinarian," as he calls himself, may ridicule the mistakes of the person who goes to extremes in this department of education (and there are always such extremists in every reform or advance), the eternal principle, deep as human life, important as human destiny, remains—that the child mind lives in a world of its own, lives largely in imagination, translating the things about him into his own language, measuring everything by his own standards.

Now, these facts have more to do with the presentation of music than with any other subject for two reasons: First, because children, at least American children, lack a proper musical experience and consequent musical development in their homes; second, because music is an expression of the feelings and sentiments, and cannot in all respects be reduced to definite formula, and, in consequence, does not develop within the child through the growth of the reasoning faculties.

In presenting any subject to the immature mind two things are essential: First, to study the powers and comprehension of the immature mind, and, second, to study the subject in question in its relation to these powers. Having considered briefly the child nature and capacity—briefly, because there will doubtless be no disagreement on the subject of the difference between the mature and the immature point of view, let us consider the subject under discussion—vocal music—and let us see if from such a discussion we can deduce conclusions regarding (a) the phases of this subject which should first be presented to the child, and (b) the manner in which these phases should be presented.

* * *

Let us ask ourselves the question, "What is song?" and let us see how nearly we can understand this expression of the spirit, this intangible something which has nothing in common with the ordinary world of thought or with the material world; this something which has no adequate representation in symbols, which lives as the expression of some mood or fancy of the composer, and then is dead forever, unless again brought to life by the spirit.

The composer has a conception—perhaps it is little more than a vague impression, suggested by a poem or by environments that stimulate his fancy. He matures the conception by repetition and reflection until the impression intensifies itself and lives in his mind, until it sings in his imagination and tells for him in definite language the feeling that has so deeply impressed him.

And thus a song is born.

And so it comes about that the great songs of the world are those that tell the sentiments and emotions of the greatest musicians in their supremest moments of inspiration.

Thus far the song is like a spirit, without visible form or symbol. Yet it exists, for it has been completely created. But it has neither time or interval for any other than the composer; it is merely the medium of expressing feeling, a flight of fancy, untrammeled as yet by written conventional forms.

But when the song has fully come into being, when it has glorified some great thought, or has more deeply expressed some mighty purpose, thus enabling the composer to intensify some mood of joy or sorrow, it may be put in formal, written language by means of staff and bars and notes and rests and time signatures. Thus the same musical thought, the same feeling, may be possessed by any one who has a sufficient musical mastery of the elements through which the musical conception has been expressed, and sufficient divination of spirit to find the something behind the notes.

And so these arbitrary characters, these symbols that have nothing about them suggestive of the language they portray, may come by habit and association to have the power of calling into being the highest musical conception, the most intense mood of which the human mind is capable.

We naturally come to the conclusion that in order to reach the highest development in music it becomes necessary to master the technique of music even to the extent of gaining an almost automatic familiarity with the symbols that stand for its elements, in order that the expression of the feelings and emotions may be *free* and *spontaneous,* unencumbered by the effort to master the written form in which the story of the musical thought has been told.

This brings us to the vital question of all—the question of

the process of development by which the individual may be given power, through the medium of mere elements in their written form, to feel the same feelings, to express the same moods that brought the song into life; elements which, in themselves, are mere abstractions, mere suggestions of recurring accents, mere measurements of the length of sounds, mere indications of pitch and intervals. For these elements of themselves cannot tell the story of the flight of the spirit or the longings of the soul any more than the words of a foreign language can express the thoughts of the mind that uses these words in a perfunctory and arbitrary manner, without the living hold upon them which comes only through living experiences with them.

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The more we study the song in its completed form, as sung like an inspiration by its composer and as written in the usual apparatus of notes and rests, staves, bars, etc., the more plainly it appears that the written song is two-fold: A soul of music, the song itself; and a body, this apparatus of notes and the like. And the farther we go the surer we are (and the experience of every teacher before will confirm what I say) that it is entirely possible to read correctly any great piece of music, whether song or sonata, and yet entirely miss the spirit, the mood, the phase of the beautiful it was meant to embody.

Music on its scientific side has its arithmetic, its number, its proportions, its ratios; but these are not the materials which the composer employs when he sings his song. Ratios, pitches, kinds of notes are but as the very small dust of the balance to him. What he is after is to catch and lastingly embody a beautiful thought which soars within him.

Thus we finally reach the conclusion that there is nothing in the mere definiteness of intervals or the mere exactness of time relations that will unravel the great mystery of the spirit, as embodied in music; that it is impossible for the rules and formulas of technique in arbitrary form to fathom or unlock the soul and give expression to the highest of all—the emotional form of utterance. We must finally come to the conclusion that the number of arithmetic is not the number of music. No two subjects can be farther apart than music and

arithmetic. You can apply advanced methods to arithmetic —that is, you can reinforce experience in the elements of numbers in such a way that the child will understand them and will know how to apply them, but you cannot give a corresponding experience in the mere elements of music, considered as abstractions, using this experience for further musical development.

Neither is the exactness of language in its ordinary uses the exactness of music. For language has its limitations, compared with music. Its very definiteness modifies its power as a medium of expression. It is the vehicle for the understanding. It is true, of course, that words even have their meaner and their better moments, that there is a vast difference in the inspirational uplift of language when employed by an ordinary writer or by a Milton, a Shakespeare or by any great poet. In the latter cases the word soars with the thought, its everyday uses are ennobled and glorified, and, if we have a fondness for language, we remember that we have never before realized that the word could mean so much.

Consequently, as we contemplate the power of music as a medium of expression contrasted with the power of language or the power of numbers, we soon are impressed with the insufficiency of language and numbers, and reach the conclusion that in the world of art the spirit must speak to the mind; the immaterial, which is the greatest, must stir the material, for the mind is of the spirit and depends upon the spirit for life.

The conclusion is that it is impossible to familiarize the child with the formulas of technique which underlie music and have music in the real sense as the result of exercising the power thus acquired. For music is the language of the spirit, and the mind cannot express all the feelings and longings of the soul. Otherwise, by sufficient development, the mind could tell us the significance of the soul, and finally solve for mortals the mystery of life.

And if this be true of the adult, who has the reasoning power and the judgment to thoroughly master the technical problems, how much more must it be true of the child, whose reasoning faculties are undeveloped and whose judgment is immature?

But the child, in order to be developed in music, must know time values, must know the scale and intervals, and the vital question is, "How shall these elements be brought to the knowledge of the child in such a way that they shall have a musical significance to him, that they shall suggest to him the inspiration that prompted the composer?"

Let us see what conclusions we have reached, and what our deductions must in consequence be. First, the time values of music, the scale of music, exist only in music. They cannot from the very nature of things exist apart from music. Musical elements, although having the semblance of song, do not possess the song spirit. Considered as abstractions, they are not of song any more than the pigments on the canvas, taken from their living proportions in the painting, are a part of the scene portrayed. It is true, of course, that these elements, these time relations, these scales, can be taken apart from the song, can be recognized, classified, studied, mastered and applied as mere elements or technical forms. There can be no all-round development in musical knowledge without such reflection and mastery.

So far from this being the case, indeed, the degree of individual power in the art of music will depend finally upon the degree of such mastery and knowledge; for by this power alone can the individual be led to the highest form of musical expression—the expression of the emotions through intelligence.

Yet, as a final deduction, this simple thought forces itself upon the mind—namely, that the elements of music, in order to have the capacity for expressing emotions, must come into the mind as expressing emotions. Can we escape the conclusion that the elements of music, in order to have a proper musical significance to the child, must be recognized, observed, classified and studied as parts of songs, and that if the education is to be all round, this observation and study must be carried on until the mind is thoroughly disciplined in these elements, until they are known and mastered even in their pure, technical significance?

And are we not forced to follow our reasoning still further and reach the conclusion that before these elements are really fixed in the mind as the means of expressing feeling and

emotion in the highest degree, they must be used by the mind for the purpose of getting at the moods and feelings of others through their written expression, thus interpreting the emotional experiences and moods of the spirit through the medium of the power of analysis and understanding?

Thus we may summarize the whole matter in the following brief statement: The child's first advance in musical education is from his latent musical sense to his intelligence; his second advance is the modification of his intelligence by the effort to express feeling and emotion as embodied in songs.

This brings us to the conclusion that the child should be first impressed with the art phases of music, with its songs in their complete forms, used as a medium of expression, which songs should be learned by imitation, the only way by which the child at first can freely express himself.

* * *

Furthermore, the only process which will be fruitful of artistic, educational results is the process which leads the child from his first vague impressions of tone, the scale, rhythmic forms, etc., as made upon him by songs, to an appreciation of the elements as parts of songs. So that the song finally can do as much for the child, by way of developing a knowledge of its elements, as the song, learned by imitation—as a pure means of expression—does in an artistic way. In other words, instead of beginning this tone work by establishing the scale as an artificial form, he should be led to acquire a knowledge of the scale through songs, because, as has been said, tone, the scale, etc., live only in music, and the child must learn them in their living capacity, so that through the understanding of them he may gain the power of independent self-expression after a sufficient acquaintance with the elements.

By the art phases of music, we mean songs that completely express the sentiments and feelings belonging naturally to the child of a particular age and experience. Considering this phase of music a little further, we find that a song is made up of two concrete parts, either one of which is in a way complete without the other, but which, taken together, form a unity. And for the purpose of reaching a rational beginning in music for the child, it must be borne in mind constantly that this

union between poetry and melody is a real union of the two arts, that they thereby become one art—the art of music—and that the child in the arts of music and poetry in combination, when properly set to melody, is the most complete unity in the world a unity, which, least of all, admits of analysis in expression of feeling, mood, musical idea.

Therefore we have reached the point where we are ready to say that we will begin the musical education of the child in imitative song singing. We will give him such songs as will give him an opportunity for repeating his own little efforts through higher forms of expressions which portray interests, reflecting the beauty and joyousness of childhood. In order that the child may not be taken out of his own [illegible] these songs should be simplicity itself, the poetry such that it seems the only thing to say if one were saying about that particular subject: the music to the poetry is illumined so suitable that it would seem impossible to express the sentiment of the poetry, and the musical sense of the child may not be violated in any particular, the whole so complete as an artistic [illegible] to absolutely satisfy the highest taste or the [illegible] perfection, while at the same time conforming to the [illegible] of scientific construction.

[illegible] are the rarest things in the world of art, [illegible] these two great artistic essentials, each [illegible] in proper combination.

# SCHOOL MUSIC IN MANITOBA.

It may or may not be necessary to state in preamble that Manitoba is a province of Canada, famous for producing the finest wheat in the world, and that it has practically come into existence as a country inhabited by white people in the last twenty-five years; its capital is Winnipeg, a town of about 50,000 inhabitants, and, as nearly as possible, the center of North America.

The systematic study of music in the public schools of Winnipeg was practically initiated on March 17, 1890 (another good thing to St. Patrick!), when Miss Carrie E. Day was appointed as musical instructor in the schools. Miss Day (now Mrs. Baker of Minneapolis) is a graduate of the New England Conservatory of Music, and to her energy, tact and ability the Province of Manitoba is really indebted for the vigorous system of school music it now possesses.

When Miss Day first presented herself as an applicant for work in the Winnipeg schools, music had certainly been talked about, but scarcely taken in earnest, and she was looked on rather as another faddist. A teachers' convention was to be held in three weeks' time, and almost as a "dare" Miss Day was offered a class for that period to give an exhibition of what could be done.

Miss Day snapped up the offer at once, and when her class appeared at the convention it practically settled the question of school music.

Miss Day was duly appointed, as stated, and not only set things on a firm basis in Winnipeg, but by illustrative work done at meetings held at Brandon and Portage la Prairie, the two principal towns in the province, so proved the feasibility of the subject and interested the community that in 1892 the subject of music was placed on the program of studies for the schools of the province by the advisory board, representing the government of Manitoba.

On Miss Day's resignation, in 1894, she was succeeded by Mrs. Frank Slayton Thompson, a classmate of hers, who ably

carried on the work so well begun. Mrs. Thompson resigned in 1897, after carrying to a successful issue an immense open-air concert by the school children in connection with the Diamond Jubilee of her late Majesty, Queen Victoria.

Mention should also be made of Mrs. Davidson, who first had charge of the music in the Brandon schools, and set up a high standard there, which has been well kept up by her successors, Miss McKinnon and Miss Lee.

With regard to the character of the work done, it is needless to say that the staff notation and movable "do" system is used, though it is much to be regretted that Manitoba is as yet the only province in Canada that is teaching music as a regular subject on these lines. There are three collegiate institutes in the province—Winnipeg, Portage la Prairie and Brandon—each of which obtains a government grant towards the expense of providing a specialist in music.

There is only one examining body in the province, the Department of Education, and all teachers must hold certificates from the department; the certificate is only good for one year unless the inspector reports favorably. In their academic training all teachers must take a course and qualify in music, and again, in the normal school for professional training, special arrangements are made for music. It will be seen that music is by no means looked on as a fad, but a legitimate branch of education. There are about 1,200 school districts in Manitoba, including Winnipeg, which has itself 16 schools, 120 teachers and a school population of about 7,000.

At present the principal difficulties arise in the rural schools and the high schools; however, in the rural schools things are improving all the time, and the subject is being more generally taught, though it is, of course, unreasonable to expect quite the same class of work that can be done in graded schools in the towns.

In the high schools music gets the same attention as any other subject, but a twenty-minute lesson (neither more nor less) to a small class, though very profitable in Virgil, is not so conducive to good in music. At present it has not been possible to arrange for a number of classes to be taken together, enabling them to take up something substantial in the way of choral music, and this has to a great extent limited the

musical progress. It would be interesting to know the experience of other places in this respect.

Both last year and this the Winnipeg school children have held an Empire Day celebration in a large rink, at which a chorus of (last year 1,200 and this year 1,500) children took part with a good deal of success.

The music was all learned in the ordinary way and at the ordinary lessons. For this year's concert only one rehearsal with the entire chorus was held.

Winnipeg may lay some claim to be a fairly musical place, though from her geographical position she is a good deal out of the ordinary run of concert companies. Still, within the last year she has had visits from Albani, Carreno and Friedheim. The city lacks a good orchestra, but has a very efficient band, connected with the Ninetieth Rifles, under the leadership of Mr. J. Johnson, an old Imperial bandmaster. There are quite a large number of really good choirs in the various churches, but, unfortunately, there is at present no permanent general choral society. Still, the school training is making itself felt, and some such organization is bound to come soon in the ordinary course of things.

LAURENCE H. J. MINCHIN,
Supervisor of Music, Winnipeg Public Schools.

# MUSIC IN THE BELOIT SCHOOLS.

In reply to your request that I should write you with regard to the introduction of music in these schools, I will say that it was introduced in January, 1899, and my work for the first half year consisted of instructing the teachers as well as the children in the first principles of music.

The natural system was adopted, and by means of teachers' meetings in which the first chart and primer were used, as well as in all the grades through the sixth, we have gradually gotten the work well under way, and now, at the close of two years and a half hard work, we have the satisfaction of having the music thoroughly graded through the fourth and the first half of the fifth grades.

In accomplishing this I have had the heartiest co-operation of my teachers, and because of their interest and assistance and an excellent system of readers and charts, we have been able to get remarkable results, when the length of time the music has been in operation is taken into consideration.

In connection with our schools we are fortunate enough to have fully equipped kindergartens, under the direction of competent directors, so that before entering the first grade the children have at least one year's training in singing of rote songs.

These teachers have greatly assisted me in beginning the work with the monotones, having them in their games, call to each other on different pitches of the scale, so that but few of the little people entering next year into our first grades will be unable to sing the scale as a tune, or by imitating the blowing of a whistle on the different tones.

I have found this work with the monotones through the grades most interesting, and by perseverance and with the help of the teachers, have succeeded in working their voices up until some of them are quite independent, and there are but few rooms now with any pupils who cannot keep their voices up. This means hard work and cannot be done without the assistance of the regular teacher in giving a few moments each day, for a time, at least, to the individual.

In working with these monotones I have found that the

sooner I can get the child's attention off the fact that he is trying to sing the sooner I can get his throat into a natural position and help him place his voice by means of various calls. One little Norwegian whose case was the most discouraging when I commenced working with him, is now able to carry a tune alone, and he was helped by giving me what he called the "turkey yell." I asked him to call to me as he would to a playmate across the school-grounds, and he threw his voice much higher than I had attempted to take it. By working down, using this call, and also the imitating of the blowing of a whistle, he has discovered the head voice, and now sings with the others very well. The older the child the more difficult I find it to work his voice up, and now, with the assistance of the kindergartners as well as the primary teachers, I hope to get all of their voices placed before they reach the second grade.

Along with the sight reading from the books and charts I have used many songs suitable for the seasons or the special days. I have found many lovers among the children, parents and teachers for Mrs. Gaynor's songs, and we were greatly delighted to have her here a few weeks ago, at which time five hundred of the children heard her sing many of her own as well as other delightful songs. When it is considered that each child paid an admission fee for the privilege of hearing Mrs. Gaynor, it shows an appreciation of her songs, many of which we sing in the different grades.

Ever since the introduction of the music, classes in sight reading and elementary harmony have been in existence in the high school and we have given a number of concerts with our chorus and either the orchestra or High School Band. The latter organization consists of about sixteen instruments and is in charge of the City Band leader.

Many of the boys in the seventh and eighth grades are ambitious to become members when they reach the high school, so are more studious in learning to read notes than they might otherwise be.

Besides the concerts given, our chorus, orchestra or band have upon various occasions furnished music for high school entertainments, oratorical contests or special day programs.

In order to aid the pupils in acquiring a taste for good

music, we have at various times invited in local talent to either play or sing at the opening of the high school sessions. A short time ago Prof. B. D. Allen of the college, formerly of Worcester, Mass., gave an interesting talk on "Some of the Great Composers," and illustrated it with several piano numbers. Miss Edna Riggs, a piano teacher and a pupil of MacDowell, has also played for us in this way.

Last year about two hundred of the children sang for the Decoration Day exercises held in one of the large churches and about the same number from another building will appear this year.

Although the pupils have made rapid progress in their note reading, the dictation work and tone drills have not been neglected, and by means of the latter their voices are gradually softening to a better quality. I have had to watch constantly with regard to the "loud singing," and am by no means satisfied with their tones, but this work will take time and patience.

I give a lesson in each room every week, and occasionally have the teacher give one before me, and by so doing we have pushed the work along, so that with two years' work more these schools can be up to grade in their musical ass well as in their other work.

AMY Z. PEAVEY,
Supervisor.

# SUMMER SCHOOLS.

The summer schools for public school music teachers, held in Chicago during July and August, were largely attended and very successful. The first in order of time was the Symposium conducted by Mr. Robert Foresman. This lasted but one week and was devoted to a quasi-impartial discussion of the fundamental principles which ought to rule in the musical development of the child. About eighty in all attended the sessions of this class, the underlying idea being to make plainer the nature of the Modern Music Series. Mr. Foresman's fundamental positions are included in the paper read before the Illinois Music Teachers, in June, reprinted in this issue.

The Normal Course was represented by a competent faculty under the direction of Mr. Emory P. Russell, in the music building at the Northwestern University. This school was admirably organized and the handling as exact as possible with reference to administering the material of the system in hand. Among the incidental features were two lectures by Mr. W. S. B. Mathews, "A Bird's-eye View of Musical History" and "The Public School Music Teacher as Related to the General Musical Education of the Child." Parts of both lectures will later appear in this magazine. The attendance at this school aggregated nearly one hundred.

The Education Course was represented in the Kirkland school in Chicago, under the capable and tactful management of Miss Ada E. Fleming. The educational head of the course was Mr. Frederick E. Chapman of Cambridge, Mass., who covered the subjects of voice training, conducting, etc. Miss Fleming had direct charge of the practical administration of the educational material in the schoolroom. Among the accessory advantages of this school were ten lectures on musical history by Mr. John S. Van Cleve, a speaker noted for his clearness, attractiveness and frequently witty qualities. The attendance at this school exceeded one hundred, and the work pleased in every respect. Mention ought to be made of

some very interesting talks by Mrs. Crosby Adams upon harmony and affiliated topics.

The Natural Course was duly treated by a large school under the general direction of Miss Mary Reid Pierce, the educational part being under the direct control of Mr. Thomas Tapper, who is one of the foremost musical personalities now engaged in school music. Besides his own suggestive and practical work, the class had the advantage of vocal drill from Mr. Bicknell Young, who was universally voted a success as singer, conductor and talker; there were twenty lectures in musical history and kindred subjects by Mr. W. S. B. Mathews; Miss Love conducted the practical administration of the music material in the schoolroom, etc. A large number of accessory advantages were offered, among them the charming children's work of Mrs. Jessie Gaynor, and the school was one of the pleasantest and most successful yet held for the Natural System. The attendance was large and enthusiastic.

While not immediately connected with school music, the summer course of Mr. W. S. B. Mathews may be mentioned as having been exclusively to piano teaching. Attendance was drawn from something like fifteen states. Several piano recitals were given, the most notable being those of Mrs. Lillian Clougher and Miss Blanche Dingley. Miss Dingley had charge of the department of Ear Training Memorizing and Method of Study, and awakened a great deal of thought upon these too generally neglected parts of musical education.

The summer school is substantially an American invention. It is in one sense abnormal, since all the subjects taught could be better handled if the time were longer. On the other hand, it affords a convenient means whereby busy teachers can refresh themselves and take in new ideas, get out of ruts and go home with something to think about. While not a college, a summer school is something much more lasting than a revival meeting—to which they have been compared. It is a question of devoting some weeks or a month to placing leaven in the next year's flour. The bread will be baked later.

## MUSIC AT ROCHESTER, N. Y.

Miss Marie Hofer has been engaged as supervisor of music in the Rochester public schools. There had been no music in the Rochester schools, a curious fact considering that this was one of the cities in which Lowell Mason lectured and held institutes as long ago as 1840, when the matter of public school music was full of interest to him, Boston having just included it in the curriculum. The books at Rochester are those of the Modern Music Series. The school board of Rochester consists in part of university professors, and politics is not a part of the work to any extent. Miss Hofer has it for her task to so instruct the grade teachers as to secure effective work in every schoolroom. One teacher in each school, selected by reason of musical and general fitness, is given charge of the work in that school. There will be also a normal kindergarten department for training teachers in this part of their work. She desires to carry a unified plan through all the schools. Miss Hofer is an all-around educator, a musician by nature and experience, and her practical work has been of a highly varied character. For some years she was the right hand of Mr. W. L. Tomlins, when he had charge of the music in the Chicago high schools, and she was largely the practical supervisor of the teaching. She was also associated with Mr. Tomlins in his remarkable children's classes, besides which she has done a great deal of settlement work and has been active as a lecturer and an investigator of modern methods. Miss Hofer deserves well of the press, inasmuch as she is a printer's daughter, a quick compositor, and was an editor when not yet in long skirts. Her work is likely, therefore, to show a many-sided interest.

# THINGS HERE AND THERE

## LONDON LETTER BY HORACE ELLIS.

Contrary to general expectations this summer's musical season is proving to be quite active and there are a number of interesting events to chronicle. The mourning for the late Queen is to a considerable extent laid aside, color begins to show in ladies' apparel, and, although no "Drawing Rooms" will be held this year, London is brighter than was anticipated.

Not proceeding in exact chronological order let us first take what may be truthfully considered the most important musical production in many months: that of Dr. Villiers Stanford's opera, "Much Ado About Nothing" at Covent Garden the evening of May 30.

At last it seems that a British composer has achieved a marked degree of success with a work of considerably broad proportions. So many writers in this country (and in others) have ample technique but uninteresting ideas. It seemed to me that the mantle of Sullivan was to fall upon the shoulders of Edward German, but I am now rather inclined to think that the garment will fit Stanford better. This is not the Cambridge professor's first essay in writing for the lyrical stage by any means. America not long ago had a chance to judge his light opera, "Shamus O'Brien;" but in addition to that he has written "Savonerola," "The Canterbury Pilgrims" and "The Veiled Prophet," none of which were received with great approbation.

The author of the libretto, Julian Sturgis, has acquitted himself very well, although his task has been mostly confined to arrangement, for the Shakespearean text is used in many places verbatim. There are four acts. The first takes place in the hall of Leonato's house; the second in Leonato's garden; the third is the "church scene" and the fourth represents the outside of the tomb where the remains of Hero are supposed to rest. Dogberry and the "Watch" are brought forward—happily not too prominently—which gives the composer a chance for a humorous orchestral phrase which accompanies Verges' attempts to speak, in which he is invariably interrupted by Dogberry.

As for Stanford's music, taken altogether, I think it must be said to be successful. There are inequalities in it as, for instance, when the music once or twice (momentarily) descends almost to the level of "musical comedy" airs, and, of course, we have reminiscences of Wagner—a bit of "Liebes-duet" in one place and some "Waldweben" in another; but as a rule it is pleasing and the orchestration is well-

balanced and effective. It is a pity, however, that he introduces a short ballet.

Of the singers, who were mostly American and English (the opera was sung in our vernacular) Mr. Bispham and Mr. Coates are to be most commended. Especial interest attaches to Mr. Coates, who sang Claudio's part, as he is one of the latest examples of a baritone converted into a tenor. For some time he has sung baritone parts in Mr. George Edwarde's light productions, but he has ambition and perseverance and seems, at present, to be one of the most promising tenors on the British operatic stage. Plancon took the part of the Friar and sang as superbly as usual, and in good English, as also did Herr Blass, the Dogberry. These were the only foreign names in the cast. Suzanne Adams had not much to do as Hero, while Marie Brema as Beatrice seemed hardly at home in her part. Mancinelli conducted, and composer and librettist were called several times before the curtain.

The greatest sensation of the hour among musical amateurs is Kubelik, the violinist. He is just completing a series of six concerts during which he has shown his fine technique and, in addition, a better tone than he possessed when I last heard him. He is still lacking in qualities for which, let us hope, his youth may be responsible; namely, depth of thought and feeling. Moreover, his intonation is not invariably impeccable, especially on the E string. However, if he continues to improve he may become, in another decade, the greatest of his kind.

As a contrast to Kubelik, Sarasate has given two concerts at Saint James' Hall the afternoons of May 21 and June 4, being his first appearance here for about two years. Sarasate is often dubbed a rather shallow player, but there is no one yet who can produce his crystalline tones. Ysaye, who is now the greatest "all-around" violinist, can sometimes come close to them, but Sarasate almost never fails to give out a tone which can only be described as disembodied. The programs of both Sarasate and Kubelik were based on familiar lines.

A good word must be said for Madam Bertha Marx-Goldschmidt who has been so long associated with Sarasate. She lacks personal magnetism almost entirely, but she plays now much better than ever before. Her technique is noticeably more crisp and clear.

Pachmann is also with us once more (at St. James' Hall) and, to quote the notice on the program, "Mr. Vest begs to announce that M. De Pachmann will take his farewell of Great Britain during the coming autumn and will give a series of recitals in London and the provinces." At present he appears but twice—June 5 and 22. I do not think I have ever heard Pachmann do better work than at his first recital, and, of course, there is no need to say that he excelled in the Chopin numbers. He is as eccentric in manner as ever, and was presented with a large wreath.

Among the less-known concerts there is a series that is becoming a fixture here; namely the chamber concerts given by Mr. Geo. A Clinton, who is one of London's best clarinettists. They are now in

their ninth year and are devoted to more or less unfamiliar works generally requiring the aid of wind instruments. To give an idea of this season's selections (at the small Queen's Hall the evenings of May 8 and 22 and June 5) I will quote several numbers.

Concerto (from Cantata No. 152), J. S. Bach, for flute, oboe, viola d'amore, viola da gamba, harpsichord, 'cello and violone. Divertissement, Haydn for oboe, violin, viola da gamba, harpsichord, 'cello and violone. Trio in B flat, op. 11, Beethoven, for piano, clarinet and 'cello. Caprice, op. 79, Saint-Saens, for piano, flute, oboe and clarinet. Quartet in D major (first performance), R. Vaughan-Williams, for piano, violin, clarinet, horn and cello. Altfranzosische Taenze, op. 11 (first time in London), H. Scherrer, for flute, oboe, two clarinets, horn and bassoon. Octet, op. 216, Reinecke, for flute, oboe, two clarinets, two horns and two bassoons. Richard Strauss' Suite, op. 14, for thirteen wind instruments, was given at the first concert but unfortunately I missed it.

Mr. Vaughan-Williams is one of Max Bruch's pupils. His Quartet shows considerable skill (although the workmanship generally is hardly any poetic inspiration. The "Altfranzosische Taenze" were certainly quaint but not much more can be said of them than that. The work of the wind players (among whom may be especially mentioned Messrs. Wood, flute; Malsch, oboe; Clinton, clarinet; Borsdorf, horn, and Wotton, bassoon) was almost faultless, and, both from aesthetic and educational points of view, Mr. Clinton deserves hearty thanks for his enterprise. Praise, of course, must be awarded the well-known Dolmetsch family for their handling of the old-time string instruments.

Next Monday evening Richter brings to an end three orchestral concerts (at St. James' Hall, the evenings of May 20 and June 3 and 17) during which he has not presented, nor will present, any novelty, unless we except the Joachim violin concerto played by Willy Hess at the second. While not new (it was written in 1858 and then rewritten) this "Hungarian" Concerto, in D minor, op. 11, is not often chosen by violinists to display their powers. It is not a masterpiece, but is carefully constructed—which is more than can be expected from so fine a musician as Dr. Joachim. Mr. Hess, who has not appeared here in public for some time, made a good impression although, apparently, somewhat nervous.

The Grand Opera season [illegible] came to an end Monday evening, July 2[illegible] with a performance of Roméo et Juliette, Melba taking the chief female part.

A quiet [illegible] it has been. The opera morning has [illegible] among which, alas! we must [illegible] and the management may be said to have [illegible] "safe" lines. A glance at the list of [illegible] some interesting points. I enumerate them in the order [illegible] each was performed.

"Faust," [illegible] "Lohengrin" and "Otello," [illegible] "Roméo et Juliette" and "Carmen" [illegible] "Tannhaeuser," "La Boheme"

(followed by the "Mad Scene" from "Lucia di Lammermoor") and "Aida," 4; "Rigoletto," 3; "Hansel u Gretel" and "Cavalleria Rusticana" (given the same evenings), "Much Ado About Nothing," "Die Meistersinger," "Messaline," "Les Huguenots," "Le Roi D' Ys" and "Don Giovanni," 2; "Siegfried" and "La Tosca," 1.

For some time past the preponderance of Wagnerian representations at Covent Garden has been noticeable, but this year the German master occupies a more humble place. No entire performances of "The Ring" have been given although they are promised for next season. Only one new work has been brought forth—Stanford's "Much Ado About Nothing," of which I have writen, while Lalo's "Le Roi D' Ys" has had a first hearing in London.

It was as long ago as 1888 when Edward Lalo's "Le Roi D' Ys" was first produced in Paris. The libretto is based upon a Breton legend of a city beneath the sea. The opera opens upon the terrace of the royal castle of Ys. Margared, a daughter of the king, has consented to marry the Prince Karnac, a former enemy of the king, not because she cares for him, but because she believes Mylio, the man she loves, to be dead. Mylio has, however, not been slain and returns to complicate matters by loving Margared's sister Rozenn. Margared refuses to carry out her contract with Karnac, so he immediately declares war. The king promises the hand of Rozenn to Mylio should he be successful in the coming struggle, and, as he accomplishes his task, his union with his bride is to take place when Margared and Karnac attempt to carry out a preconceived plan of opening certain sluice-gates which cause the sea to begin to overflow the city. At the last moment Margared repents, confesses her crime and drowns herself in the rising waters which thereupon recede.

Lalo makes considerable use of Breton folk-songs, etc., and to these is due much of the charm of the score. The orchestration and treatment of the harmonies might be called Franco-Prussian, or, in other words, modern French. The work is not one of the masterpieces of the age, but is worthy of exploitation. Mdlle. Paquot, who took the character of Margared, is a newcomer, and both as actress and singer is a welcome acquisition. Suzanne Adams, as Rozenn, sang well. She has had many opportunities given her this season, and has made use of them. M. Jerome, a new French tenor, took the part of Mylio and made a good impression.

The most interesting factor of the past season, from the executive standpoint, has been the appointment of M. Messager as aesthetical adviser. This appointment is a much discussed subject, and there are many who are discontented, but M. Messager has come to the fore here, in this new capacity, at a rather unfortunate time for reasons that I have pointed out above. But it is well to consider that a new English opera has had a hearing and, an almost unprecedented thing, a new English tenor, Mr. John Coates, has been given a chance to show what he can do. M. Messager has introduced a work of a fellow countryman and several foreign singers and no exception can

be taken to that, for, though none of the new artists has achieved great success, they all show the marks of thorough and ambitious training and that dramatic ability which seems to belong peculiarly to the Latin races. The cry has been often raised that American (and English) students are given few chances upon the operatic stage, but the fault lies with themselves, or, shall we say, with their teachers. There is an old rule that a singer should think and feel the force of the words he gives utterance to, but one thing that seems to be lost sight of in the English-speaking countries is that facial expression should be taken into account. A singer can sing with his face (aside from the mouth, I mean) but the trouble is no system seems to be formulated that will teach him to do so. The Anglo-Saxon has not the mobility of expression that his Latin brother has and it seems almost an impossibility to train him to counterfeit it. I do not think that anyone of any country will deny that the trained American female voices, especially the sopranos, are of a clearness that is almost unapproachable. But our sopranos are so contented with the purity of their tones that they put aside the dramatic phase of their work almost entirely. I sometimes wonder if it is possible that a clear voice and dramatic ability are incompatible.

Mr. Bispham gave an interesting recital the afternoon of July 9 at St. James' Hall. The programme was arranged in the following manner:

Classical Songs: "Non Pin Andrai" ("Figaro"), Mozart; "Die Ehre Gottes" ("Creation's Hymn"), Beethoven; "I'm a Roamer" ("Son and Stranger"), Mendelssohn. Ballads: "Wedding Song" (Goethe) and "Edward" ("Percy's Releques"), Loewe. Modern Songs: Serenade, Amherst Webber; "Denny's Daughter," Charles Willeby; "Send in Thy Fillet, Love," Howard Brockway; "Killiecrankie," H. H. Wetzler. Traditional and Folk Songs: "Mein Maedel" (arranged by Brahms), German; "Drink to Me Only With Thine Eyes" (arranged by G. A. Macfarren), English; "My Love, Nell" (arranged by C. M. Fox), Irish; Negro Melodies (arranged by H. T. Burleigh), American.

Mr. Bispham is one of the American singers who eminently exemplifies how things should be done. Apropos of what I have just written, he has facial play and the art of placing himself in touch with his audience. There is no need for me to say more about this recital than that the artist met with his customary success and that the negro songs were received with much laughter and applause. Madame Leonora Von Stosch contributed these violin solos: Sonata, Handel; Andante from Concerto in D minor, Vieuxtemps; Adagio from Spanish Symphony, Lalo; Habanera, Sarasate.

There is to be an alteration made in the well-known "Pops" or "Popular Concerts" at St. James' Hall. Mr. Arthur Chappell, who has managed them from their beginning 42 years ago, is resigning his directorship and under the new regime the Monday evening concerts will be discontinued.

LONDON, Aug. 6, 1901.

# ANSWERS TO CORRESPONDENTS

## A PIANO COURSE FOR SELF-STUDY.

"My home is in a place where there is no good teacher of piano. My daughter of seventeen, already playing the reed organ in church, wants to go on with her musical education, but I cannot afford to send her away at present. I have thought that there must be some studies which she could pursue advantageously by herself, but the question is Which ones? Can you suggest anything?

"Also, What course can I pursue to keep in touch with her progress and encourage her in her work? J. R."

The case is difficult because at every step in advance the question is not only "how much" but mainly "How?" I. e., supposing her to have played so-and-so, the question would still be How well? or How badly? This part she must manage herself by careful study and by a scrupulous observance of all the directions to be found in connection with the material hereinafter directed.

She needs to work along three lines: First, technique, facility on the keyboard and the control of tone. For this she would better take Mason's Touch and Technic, and work first at the two-finger exercises and Arpeggios, according to the directions in my Teacher's Manual of Mason's Technics. Forty minutes a day on this.

Second, to gain experience in playing music. I believe the best means of doing this will be to begin in my Graded Materials, say about the third grade, and play along until she finds something which she cannot at first manage; stop and practice that until it goes well. Then go on. In the fourth grade she will find some very fine studies and pieces which will give her a great deal of pleasure and be of use. Let her work in this material about forty minutes a day.

Third, she needs to learn something about Music as literature. She wants to know who were the great composers, what pieces by the best of them could she play? Why should she like this music, which is not quite the same as the ordinary music sent out by dealers. To cover this ground, she cannot do better than to begin with volume I of my "The Great in Music." This treats of about seventeen great composers and the same number of Americans. Programs are given, with the pieces marked in grades as to difficulty, and the idea and style of every piece analyzed and explained by the Editor and various contributors, among them such authoritative names as those of Liebling, Van Cleve, Hackett, etc. I should advise her to select from this book the titles of pieces which from the grading ought to be within

her powers and which by their subject appeal to her. In this way whatever she learns will be in position to form part of a larger and more complete knowledge in place of being merely a disconnected piece of music by nobody in particular, meaning nothing in particular, and having in it still less of satisfaction. What we want in music is satisfaction of soul, and this comes only when soul is in the music.

Besides the three foregoing lines of work, she ought to read some general books about music. For instance this magazine, my Popular History of Music (which gives the whole story in one volume and in readable form) and such a book as the Primer of Music by Dr. Mason and myself. This Primer contains a lot of fundamental ideas about music, rhythm, harmony, modulation, etc. It has the foundations of musicianship. It is wholly different from any other work of the kind.

"Ah!" but you say: "You have recommended only your own works." So I have. But they happen to represent about forty years of study and sifting, and they afford the material you want at less expense and with far less trouble than you could get it out of the original fifty or a hundred books from which this material was drawn. The combinations are "up-to-date," American, rational, and interesting.

With reference to your own case, I doubt whether you could do better than to join her in "The Great in Music." It covers precisely the ground you want, is practicable and handy. It would assist her and at the same time afford you a great deal of stimulative pleasure as well as instruction. M.

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"What is the quickest way of gaining a feeling for intervals on the keyboard, so that the hand will take the needed adjustment for chords, etc., without needing the help of the eye?

"In reading music, where should the eye be focussed? Between the staves or where? I find it difficult to read two staves at once.

"N."

I suppose by teaching intervals and requiring them to be sound promptly upon a given note at word of command; and by experience in playing music containing a great many chords, such as church pieces and the like.

I am not able to answer the other question. I notice that the best reader I happen to know, Mr. Godowsky, places his music far away; this enables his eye to take in a large field of vision at once. I suppose that readers generally look alternately at one staff and the other, but very quickly. I doubt whether focussing the eye between the staves would meet the difficulty. The only suggestion I can give is to read a great deal; read in time and at tempo. Reading in concert with another piano is good practice. I do not like eight hand reading because the reader is restricted to too narrow limits on the staff and the keyboard. Better read solo pieces on two pianos at tempo and in time. Do not stop when one gets out; go ahead and let the unfortunate get in as best he can. At the turning of the leaf there is always a chance to know where the other player is. M.

MODERN HARMONY. By Carl W. Grimm. Cincinnati, Geo. B. Jennings Company. Accompanied by Two Revolving Charts of Harmony.

This is one of the most remarkable treatises on harmony, or, rather, text-books in harmony, which the reviewer has ever seen. It is in two parts (also obtainable in one volume), the first including elementary harmony, extending to typical modulations, dissonances, and the production of good four-voiced movement. This part is supposed to be practicable in classes in a six-month course. Two sets of exercises are given, one requiring certain chord connections, to be carried out in all keys; the other melodies (for a given voice) to be accompanied by designated chords in as smooth a manner as practicable and to be marked afterwards with the functions. This term "function" Mr. Grimm uses to designate the relation of the chord to the key. He says: "There are only three kinds of functions (offices) within a key, namely, Tonic, Dominant and Subdominant. All the other chords will have to be considered as modifications (relatives) of these." Accordingly his exercises are in generalized form, as, e. g.:

T D T S D T.

When variations of simple function are meant they are marked; e. g., maS, mD, etc., meaning major Dominant, minor Dominant, etc. The original value of this first part of Mr. Grimm's system lies in the universatility of his exercise directions and the requirement to carry them out in all keys, giving a fundamental familiarity with all keys. Second, in his giving melodies to harmonize, thus introducing early much of what commonly passes for counterpoint. The melodies, necessarily, are given in notation and therefore have to be transposed many times. The weak parts of this part of the book are all in the very beginning where the terminology is defective. For example, he speaks of intervals being named according to "the number of letters they contain"—in place of recognizing an interval as an ear entity, in which case it has to be defined in terms of scale.

This is a small but an entirely unnecessary blemish, not to have been looked for in a musician so wise in his ear as Mr. Grimm. Another questionable statement apropos to the major and minor triad is this: "The tones forming these chords coalesce into a perfect unity, and around these two chords all music revolves." It is doubtful, as matter of fact, whether the three tones of the minor chord do "coalesce

into a perfect unity;" on the contrary, while the minor triad is a perfect unity from a musical standpoint it is an imperfect unity from an accoustical standpoint, the tones not coalescing by any means. In the minor triad of C, E flat, G, C and G coalesce into a unity of C; C and E flat coalesce into a unity of A flat; and E flat and G coalesce into a unity of E flat. Out of three elements C and G agree with each other; both agree with the third, but under a different standpoint from that of their agreement with each other. The ear accepts the triad as on the whole an approximate or a musical unity of C—a partly conventional unity of C. This, however, is unimportant, since there is no question concerning the general proposition that all music revolves around these two fundamental unities.

In his Part Second, Mr. Grimm shows himself a modern master of exceptional, even unprecedented powers. He goes on to trace the possibilities of variants of the three fundamental functions within the key. The tonic may be of the ruling mode of the key or varied into major or minor. Major pieces often give the tonic in its minor form for a moment. The tonic chord has its relative, namely, the chord on its third. (In C major, E major.) Also its correlative, a third below (C minor, A minor). The Tonic variant C minor has also its relatives; E flat triad and B flat triad. So also may the dominant and the subdominant be transformed into their variants (major or minor) and each of these brings with it its relative (third above) and correlative (third below). Thus in the key of C, without any modulation we are liable to have the following triads: Tonic Group: C, C m., A min., A flat, E min., E flat maj.—in all six triads belonging to the tonic group. Dominant group: G, G min., B min., E min., and the dominant of the dominant, D maj., in all five triads. The subdominant group is capable of like extension. All these relations are worked out, one after another, in musicianly exercises, and the charts (which come separately from the book) give a handy synopsis of the whole.

Then Mr. Grimm goes on with his seventh chords, his chords of the ninth, eleventh and thirteenth, all of which are dominants, and then to modulation upon a large scale, cadences, etc. The musical quotations are from some of the most difficult passages of Wagner, Berlioz and Liszt. It is a system which enables a student mastering it to analyze the most intricate modern harmonies, and gives one a feeling for all these remote contents of a key, which the usual textbooks either ignore or else mention in passing without practical treatment. Mr. Grimm brings together the suggestions of Hauptmann, Riemann (saving Riemann's underchord falsity), Klauser, and all who have written or suggested additions to the primitive contents of the key. Moreover, these novelties in place of being suggested are here handled in a practical and progressive manner. Mr. Grimm declares, in private, that in his classes students complete this course within two years, and it is difficult to imagine how any student can do so according to the directions of the book and escape coming out a good practical harmonist with working knowledge at his fingers' ends.

The charts are very ingenious. About the size of a page of sheet music, the inside sheet revolves in such a manner that when a given letter appears in the hole marked tonic, the elementary chart gives the tones of the tonic, dominant, subdominant and minor subdominant; and in the minor mode the tones of Tonic, subdominant and dominant both major and minor—in other words, the essential contents of the key for folk song purposes. In addition to this the advanced chart gives merely the names of the triads appertaining to the key, in its most advanced modern construction, namely, the six tonic relatives above mentioned, the six of the subdominant group, together with two outlying accessories, the subdominant of the subdominant and the minor subdominant of the subdominant; on the dominant side five chords. In the minor key the contents are different. The tonic group has six as before. The subdominant is now reduced to five, but the dominant group contains eight chords, namely: maD, Dr, Dc, mD, mDr, mDc, DD and minDD. The charts will prove an extremely useful accessory to teaching this system, and are among the most ingenious and practical of all helps yet offered to understanding the elusive and too often abstract matter of the chromatic contents of the key. Moreover, when the student has mastered this material he is in shape to go on to the very accessible matters of enharmonic relation and modulation, in a manner for which no other system of harmony affords any comparison whatever, so far at least as the present writer knows.

If experience should show here and there weak places in Mr. Grimm's handling of his by no means easy subject, the system is probably complete and blemishes in workmanship can be rectified as experience brings them into view. It is one of the by-products of this system that the pupil gets immediately into the very heart of the subject, and takes up inversions very early without any idea that it is a subject of difficulty.

A book deserving to become well known.

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ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION FOR THE YEAR 1898-9.

This portly volume of 672 pages, with many illustrations, contains a detailed report of the finances of the institution and its scientific researches. The volume is filled up with a variety of papers on scientific subjects and other topics germane to the work of this important institution. Many of these are of the kind which by reason of remoteness of subject or fullness of treatment are inappropriate for magazine use or even for book publication, and but for this kind of receptacle would fail to get themselves printed where they might be of use to students.

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ANNUAL REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY. J. W. Powell, Director. 1895-6. Government Printing Office. Quarto.

Filled with papers relating to the North American Indians. Such

subjects as "The Seri Indians," "Calendar History of the Kiowa Indians" (by James Mooney), "Navajo Houses" (by Cosmos Minderleff), "Archeological Expedition to Arizona," etc., are illustrated with innumerable engravings, and are full of facts obtained with no little personal research. While all this appreciative illustration of Indian life and character is a little like locking the stable door after the horse has been stolen, as compared to what our status with reference to these fast vanishing races would have been had common honesty been observed earlier in our dealings with them, at least it is useful and not a day too soon, for all this ethnological material is fast disappearing with the Indian nomad. The young member of the tribes have now but little opportunity to acquire their proper education of tribal liturgy and tradition.

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EIGHTEENTH ANNUAL REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY. By J. W. Powell, Director. Government Printing Office.

Part I of the report for 1896-97 is almost wholly occupied with reports concerning the customs, habits and arts of the various tribes of Eskimo Indians of Alaska, Aleutian Islands, and parts thereby. No such mine of material on these subjects has ever before been accessible. It makes a monumental publication, and is a credit to the government as well as to the Smithsonian Institution and the able and devoted men who labor in these unremunerative phases of research.

* * *

NOVELLO'S MUSIC COURSE. First Reader. By Francis E. Howard. Novello: New York and London. Pp. 160.

A well printed collection of material for the first year in public school music, prepared, if the writer is correctly informed, by a Connecticut supervisor. The music is safe, rather dull, and the melodies mostly given without accompaniment, which reduces all the melodies to the plainest harmonies, or else leaves them misunderstood. In several cases the fitting of words to music is unfortunate, through violence done the verbal accent. For example: "Newly come from sea" has a strong accent upon the "ly;" "The Three in Hand" has a strong accent upon "the;" "A little bell" is made with an accent upon "A;" "From town to town" has a long and a strong tone upon "From."

The definitions are often indiscreet. The "horizontal" bearing of the five lines of the staff is something which depends upon how the book is held; a "measure" is not a space between two bars; a "sharp" does not "raise" the pitch of a note; in fact, it does not affect a note, but only a degree of the staff. Moreover, a "half-tone" is not a recognizable musical quantity. A double sharp is not necessarily restricted to "raising" a sharped note a half-tone. Mr. Howard might learn profitably from the tonic sol-fa people, or from any pure-minded pedagogue.

Near the close of the book are several pages of names and biographical particulars of composers. Among them are scores of British nobodies and three Americans. The three are George Hews (Why?), Lowell Mason, the greatest name in school music yet, and David T. Shaw, supposed to have been author of "The Red, White and the Blue." It is pleasant that an American music supervisor has discovered so many able Americans who are musical! Go to!

* * *

ADVICE TO SINGERS. By Frederic J. Crowest. London, Frederic Warne & Co. 128 pp. 50 cents.

It is perhaps enough concerning this little book to note the appearance of the fourteenth thousand, which has now been called for. It is a very complete little "guide, philosopher and friend" to the singer upon all the points which might otherwise be neglected.

* * *

CHOIRS AND CHORAL MUSIC. By Arthur Mees. Chas. Scribner's Sons. Cloth. Pp. 252.

In this elegantly printed book (Music Lover's Library) Mr. Arthur Mees has given what is in effect a history of that part of music appertaining to choral song. He begins in the remotest past and by piecing together the various suggestions arrives at quite a complete story upon a matter which usually is dismissed in a few lines. The style is unadorned and sincere. At the end of the book Mr. Mees has a chapter on the qualifications of the chorus conductor and gives advice upon points likely to trouble young conductors. Here also he is well qualified to speak, having illustrated his powers upon many memorable occasions. The work makes a pleasing appearance. The work contains eight portraits, among them that of Dr. Leopold Damrosch, founder of the New York Oratorio Society, while that of Mr. Mees' former principal, founder of various festivals, etc., Mr. Theodore Thomas, is omitted. It has been understood that for some years Mr. Mees has been at work upon a system of training for choruses, particularly in reading music. It is a pity that his very practical and direct methods could not be published and become widely disseminated.

* * *

CENSUS OF PORTO RICO. 1899. War Department. Washington. Pp. 418.

The war department has published the volume of census returns from Porto Rico, together with a vast amount of interesting information in regard to this new part of the United States. There are many illustrations from photographs, calculated to give a good idea of the appearance of the principal cities, the country scenes, and many interesting groups of inhabitants in which all classes appear. The groups of census enumerators of the different districts give the impression that the department was able to find some bright, intelligent and capable

young men and women for this task. To be commended to the attention of statesmen, editors and private citizens desiring information.

* * *

THE STORY OF A CHILD. Pierre Loti. Translated by Caroline F. Smith. Boston, C. C. Birchard & Company. Cloth. Pp. 305.

A handsome edition of Pierre Loti's fascinating study of child life, which has both a poetical and a pedagogic value. A longer notice is reserved for another occasion. The author of this work has lately received his apotheosis by election to the list of "immortals." This publication is, perhaps, the first issue of the lately established house whose imprint it bears. Interesting things are promised later on.

(From Carisch and Janichen.)

* * *

ALBUM FOR THE YOUNG. By M. Enrico Bossi. Op. 122. Caresses. Souvenir. Scherzando. Nocturne. Babillage. Gondeliera. Valse Charmante. Berceuse.

A series of eight little pieces for instruction or for amateurs, the degree of difficulty ranging from about the early third grade to the fourth. M. Bossi is the eminent Italian organist and professor of organ, formerly of Naples, now at Venice. In the first, "Caresses," his happy faculty of saying something new and interesting without straining his technical knowledge or that of his readers is well manifested. It is a very pleasing piece which is both useful and agreeable—two qualities which since Eve ate the apple are no longer invariably found together. The second is of a nocturne character. Perhaps the newest of all is the old story of the Gondeliera.

All are melodious, new in treatment and by no means to be played without a little pains. The best festival of the set is the new flavor, which is good.

PRINCE REGENT THEATRE, MUNICH.

# MUSIC.

## OCTOBER, 1901

## OPENING OF THE PRINCE REGENT THEATRE AT MUNICH.

BY EMIL HOFMANN.

MUNICH, Aug. 20th, 1901.

OPENING OF THE "PRINZ REGENT" THEATRE AT MUNICH.

The older generations may remember the exciting days in the musical world of opera in Germany, when Richard Wagner settled in Munich with the intention of erecting an entirely new style opera house under the patronage of King Ludwig II of Bavaria.

The King, inspired by the works of Wagner and completely convinced of the value of his principles, decided to build a temple of art, in which the creation of the master should find the full appreciation of all true lovers of music. . .

However, the enemies of Wagner managed to ridicule his plans to such an extent that the construction of the new house was abandoned. Just how and why Wagner selected queer Bayreuth as the final spot for his model playhouse is hard to understand. At any rate he secured 900,000 marks with which to complete the Festspielhaus, Bayreuth donating the ground.

Bayreuth's progress of late is sufficiently known, but in the earlier years and in 1876, when the house was opened, there were never full houses and Wagner suffered heavy losses. After the death of Wagner Bayreuth's management had a period of full houses and the Festspiele were repeated every two yars, instead of four, as before.

Whoever visited Bayreuth's theater has been convinced that this style of opera house has many advantages and the productions of those operas form a scenic point of view are truly wonderful and complete. But the tedious trip to the hot, un-

interesting little city and the necessity of a ten days' stop to hear all of the few operas that are performed, is very trying. Another important factor about Bayreuth is the outrageous sum which is necessary to enable a visit to the famous town. A hundred dollars may seem very little to heavy purses, nevertheless an average citizen and musical student can not afford to spend this sum to hear six operas. This is the vital and cardinal point against Bayreuth.

In order to insure a seat, it has been necessary to secure tickets from four to six months in advance at 20 marks each. Late comers were thrown upon the mercy of ticket speculators, who charged as high as 140 marks for "Parsifal" a few weeks ago. Indeed, the well informed do not risk a trip to Bayreuth unless they have tickets, but what of the thousands who travel there, knowing little or nothing about the town?

As to the singers who have appeared there this year the daily papers have sufficiently spoken. The first "Siegfried" performance with Schmedes as "Siegfried" was a total failure and Goetterdaemmerung at times likewise. On account of the 25th anniversary this year, there were unusual gatherings at Villa Wahnfried and the bombastic self-aggrandizement of Frau Cosima Wagner became amusing. On Sunday evening, July 21st, there was a torchlight procession and serenade in honor of Cosima Wagner. The paraders, after reaching the Villa, lined the street in front of the house, while a number of people filled the garden. Over the broad steps leading to Villa Wahnfried a canopy was stretched under which Frau Cosima, surrounded by her "staff" and family, received the ovation. The burgomaster, Dr. Casselmann, stepped forward and read an address which was the most conceited language that I ever listened to. He used such sentences as: "Most illustrious guardian of Bayreuth!" ("Hehre Hueterin Bayreuths!") Then, referring to the competition of Munich's new theatre, he said: "They may come to Bayreuth and copy your creations, they may come here and 'seize' your ideas, but they can never grasp the spirit of Bayreuth successfully and never shall they succeed in taking away from Bayreuth and you the heirloom of your immortal husband" (referring to "Parsifal"). Loud calls of "Bravo! Bravo!" followed this sentence, coming from her party.

This year, on account of the celebration of the anniversary, the German press had sent many representatives, but there were few Americans and Englishmen. France was represented in great numbers and the majority were women.

How much Bayreuth fears Munich's competition was shown by an incident which happened during the festival. Munich's management of the "Prinz Regent" theatre distributed all over Germany handsome posters with the picture of the new house, announcing the opening days, etc. These posters were also exhibited in numerous Bayreuth hotels and at the station. By an unknown hand these posters were torn down and by order of the station master the one at the station was removed.

The latest news from Bayreuth announces that the festivals will be held every year henceforth. Albert Niemann, the veteran tenor of Wagner fame, persuaded Frau Cosima to decide this step, claiming as a reason for it that the enormous cost of the machinery and scenery would necessitate yearly performances. However, the truth of the matter is this: Bayreuth fears that Munich might engage during the year, when Bayreuth closes its doors, those artists who generally sing in the little city and thus train the foreigners to visit Munich instead of Bayreuth. Cosima Wagner and her friends are raising loud protests against the idea that Munich and other cities should own and operate Wagnerian playhouses on the style of Bayreuth, but it seems that Munich at least has full title to operate such a theatre. It is quite true that Wagner's enemies and even friends advised against the erection of such a building in the sixties, but at that time the public sentiment was against the great reform which he asked for and Richard Wagner had the reputation of a poor financier. Although King Ludwig offered a helping hand, Munich's authorities knew at *that time* of the pranks of his majesty and neither the state nor city wished to resume the responsibility of such an undertaking which was bound to fall upon their shoulders.

Wagner was a very excitable little Saxon and he had anything but a cool head. When he saw that the aim of his life was undermined by intrigue and stubbornness of some of Munich's leading people he left pell mell and history tells us that on one occasion he sent his card to Bismarck while at Berlin with a view of winning the great statesman for his plans.

A prompt reply and an invitation for lunch followed, but though Wagner endeavored repeatedly to turn the conversation toward art and music, Bismarck stoically avoided the question and Wagner left, boiling mad.

Ludwig of Bavaria had given an order to Semper, a distinguished architect, to draw the plans and construct a model for a theatre, such as Wagner had in view. This was carried out and the National Museum of Munich still exhibits this model.

While Munich had abandoned the plan, for the time being of constructing a model playhouse, it assisted, the press especially, Wagner materially in interesting private capital and on the 22nd of May, 1872, Wagner personally laid the cornerstone for the Bayreuth Festspielhouse.

Cosima Wagner and her followers, in their polemic against Munich's new Wagner Theatre, claim that Bayreuth alone is entitled to give "Wagner festival performances" and quote some of the master's remarks to justify this claim. However, Richard Wagner's own words, in his speech made on May 22nd, 1872, at Bayreuth, clear this point sufficiently.

I have before me the stenographic report of this speech, extracts of which read as follows: "To serve this purpose, we lay to-day the cornerstone for this provisory building," etc.

"You will find the exterior of this building to be made up of simple material," etc.

"To whom shall I appeal, to secure for this ideal work a lasting beautiful building? Which may be the nation to erect such a theatre?"

Then speaking of his failure to interest the German parliament, in erecting a *National* theatre, such as he had proposed, he continues:

"What they refuse to believe of one, they may believe of many; it may be possible to organize a stock company, which will order an architect to erect a beautiful theatre somewhere which can be christened: 'German National Theatre' and in which, as a matter of course, a German national art will develop."

These remarks demonstrate Wagner's views. He calls the Bayreuth theatre *temporary* again and again and he expresses the hope that somewhere a standard theatre of a more elaborate

exterior may be founded. Originally it was Wagner's intention to charge no admission at all for Bayreuth and to have the patrons of the establishment defray the expense.

As time rolled on Munich's press persistently referred to the enormous advantages of Bayreuth's playhouse and finally in 1899, Ernest von Possart, the famous actor and royal Intendant of the Munich opera, proposed the erection of a new Wagner theatre, according to the plans of Semper. A stock company was organized, which asked Prinz Regent, Luitpold of Bavaria, to become the patron of the new house and place the management in the hands of the royal Hoftheater-Intedanz.

Prinz Regent Luitpold consented and a beautiful building was constructed, which is situated on the right bank of the river Isar, standing majestically on a high elevation, at the end of the broad avenue, running along the beautiful English garden and near the spot which King Ludwig II had originally designed for the Wagner theatre. It is near the splendid Friedensdenkmal, which overlooks the city.

The building makes a massive impression. though the architecture is not monumental. The interior is far superior to Bayreuth. Although the amphitheatrical auditorium is as large as Bayreuth, it contains but 1,028 seats, while B. has 1,340, which allows truly comfortable seats. Each row of chairs is at least twelve inches elevated above the other and the last row is as comfortable as the first. The ceiling is horizontal. Access to the seats is easier than in Bayreuth, where but two doors lead on the left and right, into the dimly illuminated interior. There are six divisions in Munich on each side of the auditorium. A corresponding door for each division leads into the foyer, which is spacious and gorgeously illuminated, running around the entire auditorium. In case of fire, accidents will be impossible. There are no boxes at either side of the interior, except one row at the high, rear end of the auditorium. The rows of seats are but slightly curved and nothing attracts the sight but the stage. The orchestra is submerged and a mystical abyss parts the audience from the stage.

OPENING DAY OF THE PRINZ-REGENT THEATRE.

The performance to-day, Aug. 20th, was a most brilliant affair. Although the weather seemed threatening in the morning, it cleared finally, and to see the sight of the thousands of

elegant carriages which began to arrive at the opera by five o'clock in the afternoon, bearing notabilities and distinguished personages, was, indeed, interesting. The opening performance was not public. The court and invited guests only were to attend. A handsomely engraved invitation to attend the private performance reached your correspondent by mail through the courtesy of Ernest von Possart, royal intendant.

In the morning I had followed an invitation to inspect the machinery, stage, etc. Architect Littmann, of the firm of Heilmann & Littmann, acted as guide. The spacious stage is enormously large, fitted out with every modern improvement. The machinery and mechanism to operate the moving scenery, etc., is wonderful; 2,334 electric lights for the stage alone were required. Our charming guide informed us that classical dramas would *be performed also* in the new house and at reduced prices. On such occasions the orchestra will be overbridged.

Although all of the invited guests appeared in evening dress and many of the handsome costumes of the ladies added to a picturesque scene in the foyer, I must say that I did not see half a dozen pretty women. Anyone who ever saw an aristocratic American audience, with the beautiful type of the handsome American woman and her inimitable chic in bewitchingly becoming costumes, will be disappointed in meeting a like assembly in Germany.

The court, on account of Empress Frederick's death, did not attend. This and the absence of the uniforms of the officers who generally brighten such occasions stamped the opening performance as of a private nature. Groups of musical critics from all over the world gathered in the beautiful foyer, discussing the polemic of Munich contra Bayreuth. Then the sound of fanfares called the audience to their seats.

The program consisted of a festival overture by Max Schilling, composed for the occasion. A prologue by Hans von Hopfen, spoken by Fraulein Svobodia, and the third act of Meistersinger.

Schilling's majestic music under the baton of Hermann Zumpe was to initiate this new Wagner temple! Siegfried Wagner and Schilling are fierce opponents! But Zumpe meant no demonstration against Bayreuth! It was a declaration that true talent was to reign here.

Hopfen's prologue impressed me as a sober, tame piece of poetry, but the third act of Meistersinger, showing the "Festwiese" with antique Nuremberg in the background and the gorgeous scenery, together with a masterly drilled chorus, it was sufficiently demonstrated, that Ernest von Possart's creation was a complete triumph of success. The creation is perfect.

The applause and enthusiasm were stupendous. Possart, Zumpe, Stage Director Lautenschlæger and Architect Littman were called before the curtain. Possart made a speech, asking press and public to assist the management in making the new temple of art their homestead.

None of the Wagner family were present! An agreement between Bayreuth and Munich was made that Munich should not perform such operas as Bayreuth produces during their own season, thus avoiding competition. The repertoire of Munich's Prinz Regent theatre this year consists of "Die Meistersinger von Nurnberg," "Tristan and Isolde," "Lohengrin," and "Tannhauser." The festivals will end with "Tannhauser" Sept. 28th.

# NOTES OF A VACATION TOUR.

BY P. C. LUTKIN.

We left here about the middle of June and sailed from Boston on the Saxsonia, which is a fine boat. We had a room above the main deck; the table was good, no crowd, plenty of room to walk about in, and altogether it was very fine. We came back on the Umbria but it doesn't compare with the Saxsonia.

We landed in Liverpool on the 23rd of June and the next day we went to Chester and of course we were charmed with the place; it is such a nice and lovely introduction to England. We went to the Cathedral, of course, and heard service there. The organist there, I think, is Mr. James Bridge, brother of Sir Frederick Bridge of Westminster Abbey. It was the ordinary daily choral service there and while the tone quality was good it sounded a little bit perfunctory, and I must say I think they stick a little too much to the old catholic style of music; the things sound a little bit antiquated. In Chester, though I presume it is not fair to judge their work by an ordinary daily service (and it was along in the summer when things get at rather a low ebb), as in the case of nearly all those large cathedrals, the organists are very good, indeed, and the organs are fine. I did not see the organ at Chester.

The next place was Leamington Spa. There are waters there and it is a very fashionable place. From there we made excursions to Warwick Castle, Kenilworth, and to Stratford-on-Avon. At Stratford-on-Avon there was a sign up saying the organ could be played for fifteen minutes for two shillings sixpence. There were a dozen or more of us there together, Evanston people, and one of the gentlemen was possessed with the idea that I must play the organ to Shakespeare's bones. Now it happened to be election day and we had some difficulty in finding the organist as he was out celebrating the Tory victory, but after some difficulty we got permission from the organist, and out of deference to Mr. Shakespeare I played Chopin's funeral march to give him the necessary peace to his

bones. The organ had recently been rebuilt. Have you been to that church? It is extremely beautiful, very beautiful, and

CHESTER CATHEDRAL.

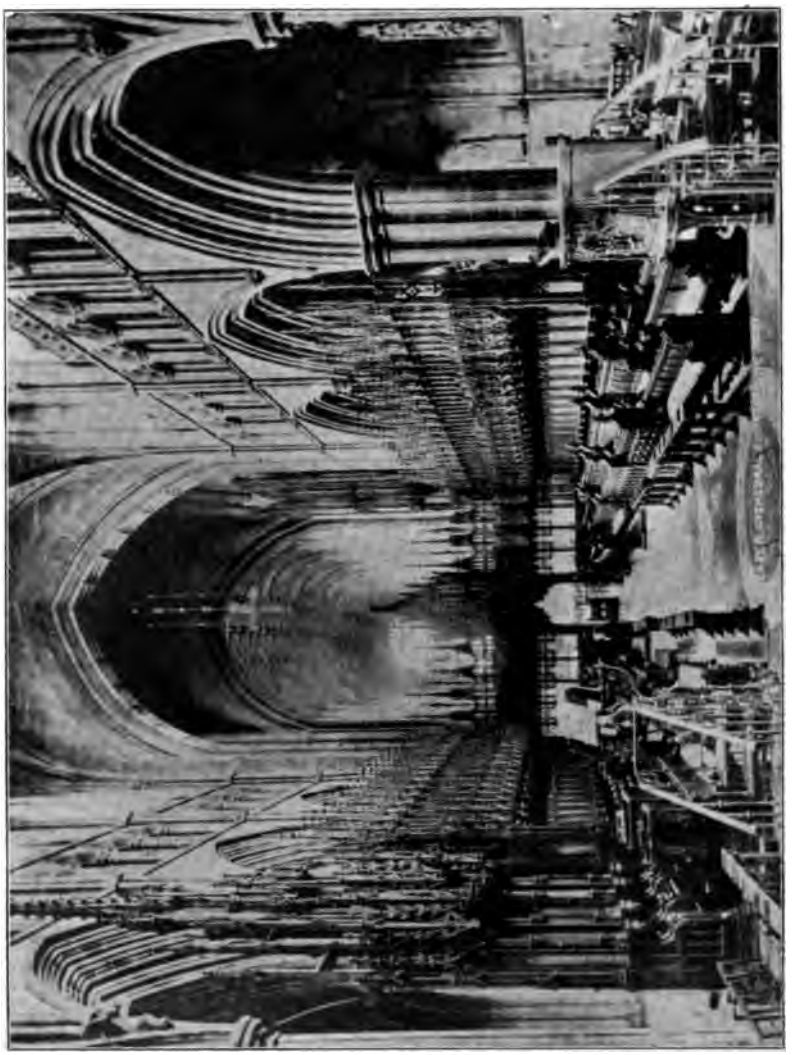
the organ is one that has been recently rebult by Willis of London and has the characteristic of all English organs—good, lusty diapasons and fine reeds.

From there we went to Oxford, to Christ Church Cathedral, which while the smallest Cathedral in England is in some respects the most beautiful architecturally. I heard the daily service there and it was somewhat better rendered than at Chester. The quality was better and the whole tone of the service was more reverent and pleasing. I have forgotten the name of the organist. The regular organist was away and the assistant very kindly invited me to go up in the organ gallery during the service and also invited me to play the organ. He also hinted that a shilling to the blowers would be acceptable. We had a delightful time in Oxford visiting the various colleges and although it was vacation time we had an opportunity of seeing the chapels and halls; after that we had a most charming ride from Henley to Windsor, which occupied about an afternoon on the Thames and it was one of the most beautiful trips imaginable, through beautiful rural country. Of course the striking thing to the American, at least to me, was the finish of the landscape there, the trim hedges and all that; it is like a park and the green of the trees is so luxuriant and even the poorest houses are picturesque. They have no frame buildings, all are either brick or stone, and if they haven't a tile roof they have a thatched roof and the whole thing is so complete and picturesque that it is a delight to the eye.

From there we went to London, arriving on Saturday night. Sunday we went to St. Paul's, where we heard morning service. The effect of the music at St. Paul's is largely a matter of where you happen to sit. At this service we sat a little back, under the dome, and there was a very annoying echo, but at another service I attended there later on the echo was not heard. The effect of the music there to my mind is simply ideal. The organ and choir, and the beautiful floating quality of the voices seemed absolutely independent of the organ. There was an enthusiasm and beauty of conception and dignity of the whole affair that completely satisfied me. Sir George C. Martin is organist there and they are a little more enterprising than they are in cathedrals in the provinces in the way of music. That is, they do more pretentious things, more modern things.

In the afternoon we went to Westminster Abbey, where Sir Frederick Bridge is at the organ. The service there was very beautiful, but sitting in the choir as one does, or in the nave,

you get the individual effects of the voices and it lacks that beautiful unity that you hear at St. Paul's. At St. Paul's it is



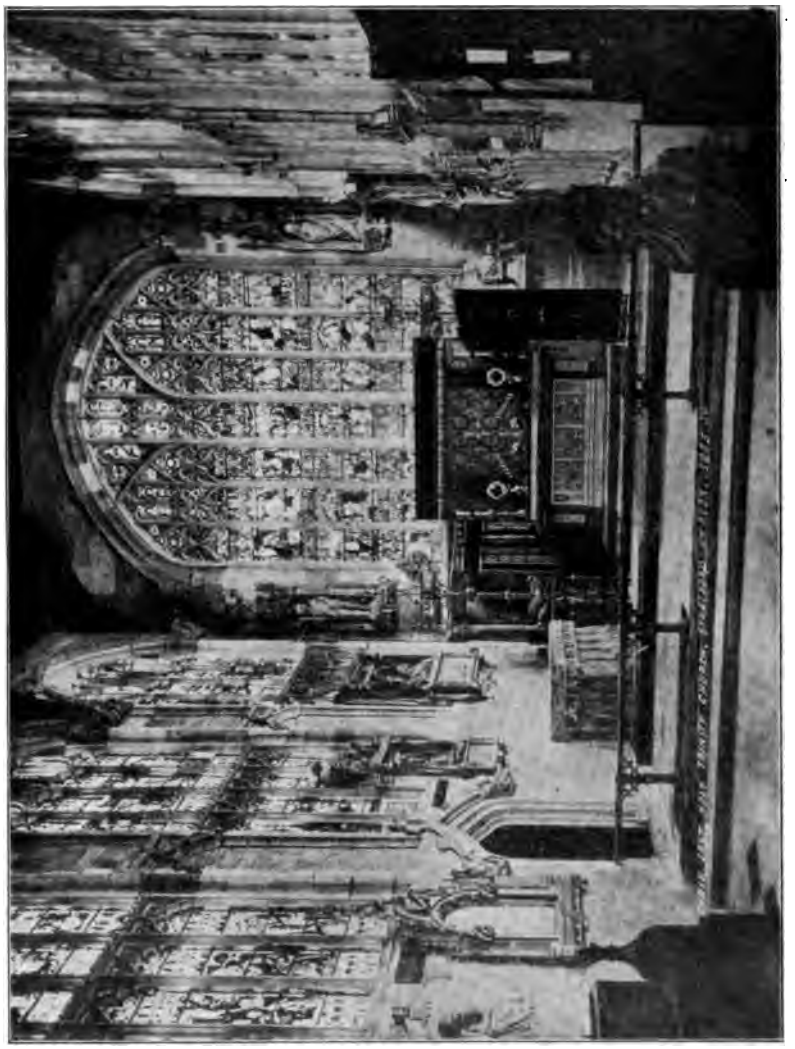
INTERIOR CHESTER CATHEDRAL.

one beautiful mass of sound, beautiful voices, but in the Abbey you hear the individual singers more and it lacks that blended quality; to me the greatest charm in music is a little mystery,—

music that you cannot quite get at. You don't want to hear all the facts and details, at least I don't want to. I like to have something that you cannot quite grasp, and that kind of effect is very marked in St. Paul's, and not so much in the Abbey.

In the evening we went to St. Margaret's, Westminster, which you know is right under the walls of the Abbey, where E. H. Lemair is playing. Lemair is a young man and is by all odds the most talented and the most clever in England. He plays largely orchestral transcriptions on Wagner selections, but plays them in a simply marvelous manner. The registration and the facility with which he plays them are wonderful. The service proper was taken in a very soft, quiet voice, and sounded perhaps unnecessarily subdued, but it was all very beautiful and fascinating. The organ was also played very quietly. He let himself out a little at the Gloria Patris, but nothing of much note happened until the anthem. The anthem was in penitential effect and started with a phrase for tenor solo in the old style and it was answered *a capella* by the choir. Lemair took up this single theme and began very innocently and quietly with it. Then he gradually commenced building it up and building it up in extreme modern chromatic style, but with the most consummate skill, both musically and technically, and I was all agog with expectation. Well, after the service, as his habit is, he played a short program. He played the Toccata in F of Bach; he took it at a tremendous tempo, great registrations, and I never heard it played so effectively before. It was simply a virtuoso piece pure and simple. In the pedal solo he would begin a little quiet and work up to a fortissimo. Then he played some slow movement from a Tschaikowsky symphony. It was not the Pathetique; then he improvised again and his improvising had the same astonishing features that the anthem had, that same marvolous facility with the hands and never a sign of a hitch or catch. I went up afterwards and gave him my card and he was very kind and asked me to sit with him the next Sunday. The next Sunday I was there in good season but to my intense disappointment had a note from him saying he was invited out to dine and expected to meet the King, so a substitute would play. I didn't expect to run up against the King that way. Lemair personally is rather short, a little stoop shouldered and rather ordinary look-

ing; had a reddish mustache and hair, and none of the ear marks of genius about him at all. Looks like an ordinary Englishman. Should say he was about thirty.



CHOIR, HOLY TRINITY, STRATFORD-ON-AVON.

His organ is a Walker, a complete modern instrument, with 14 stops in the great, 14 in the swell, 11 in the choir, and 11 in

the pedale. It is richly supplied with modern mechanical accessories. The strong reeds are on a heavy wind. The pedale has a 32 ft. of wood and three of 16, two open (wood and metal) and a 32 ft. Bombard is prepared for.

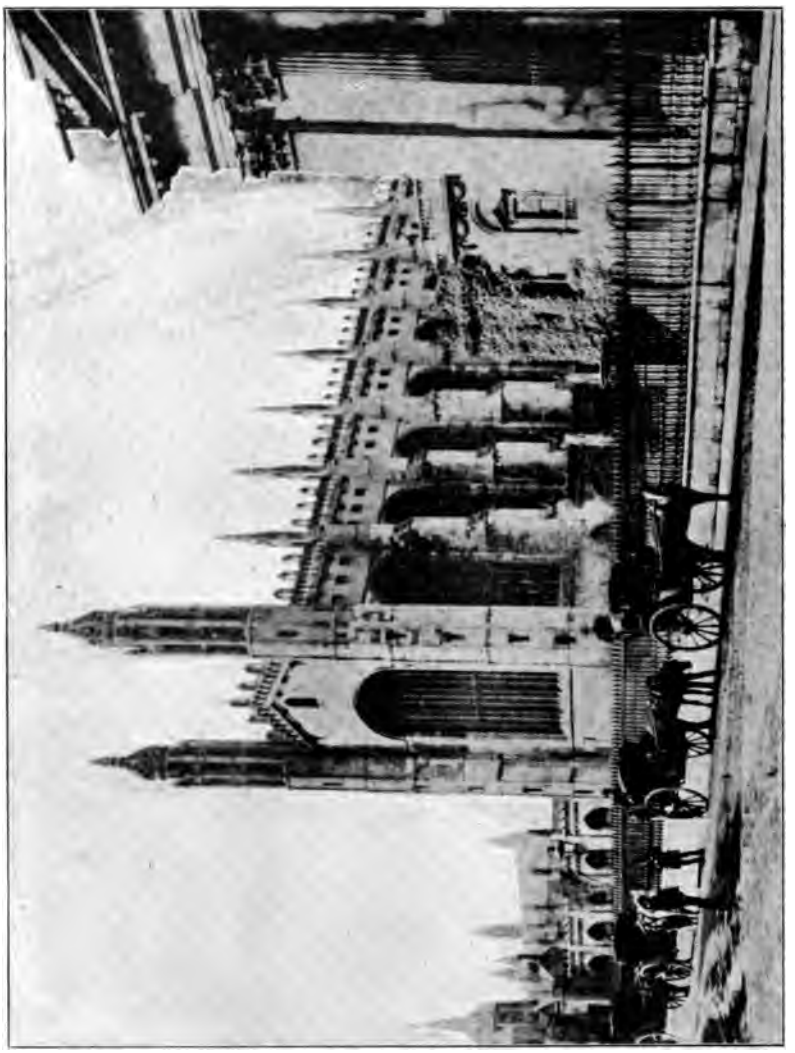
The best organ builders now seem to be Walker & Sons; then Norman, Beard & Co. of Norwich are getting a lot of big contracts.

The second time I went to St. Paul's, I sat in the transept, quite near to the choir, and the echo I formerly heard did not exist there. The effect was extremely beautiful. I was simply charmed with the music, the beauty of the tone and the elasticity of it; there was nothing stiff. You know he has a great reputation with his boys there. The only other church I attended in London was the Temple church. That is the church of the lawyers in Lincoln's Inns Fields. The vestibule was one of the original round Norman churches of which there are very few in England, and a newer building was added beyond. It was primarily intended for the barristers, the members of the Temple, and they sit in the body of the church, and if you happen to bring a lady along she is relegated to one of the side seats. The choir has the peculiarity there of sitting in the middle of the church, the congregation coming in between them, and I hardly think the music is up to the reputation it had under E. J. Hopkins. He was there, I think, for sixty years. I was a little bit disappointed because that has always been considered one of the crack London choirs. It is a small choir.

We next visited Canterbury, which is the largest cathedral in England; it is out about a couple of hours from London, between London and Dover. There we heard Canon Farrar read the lesson of the day. The music there was a little of the perfunctory kind and not quite so satisfactory as in the metropolitan churches.

Our next church experience was in Paris, a High Mass at the Madeleine. Gigout is organist there. They have a choir of men and boys there who are placed behind the high altar out of sight and there the same beautiful effect was obtained as in St. Paul's,—that indefinite beauty. Saint-Saens used to be organist there but Gigout has been there quite a while. The organ is fine, but is not so good as the English organs. The

playing was very satisfactory. Then we attended St. Gervais, where they affect the strict ecclesiastical style, the quasi-



KINGS' COLLEGE CHAPEL.

Palestrina school. I don't know what music they played but they have a choir of male adults only, and they sing in three part harmony and adhere strictly to the old ecclesiastical style

of music. The music was strictly contrapuntal. The singing was quite good. I liked it very much, as I am extremely fond of the old school, as to me it has the real genuine religious feeling. I like those good, musty old things; they have a strong individual character and stand on their own legs.

We heard part of the Mass at Notre Dame Cathedral. The music was very good there, indeed, but the Madeleine was distinctly the best as far as the finish in the performance of the music and the quality of the voices. There was a pretty good congregation at the Madeleine, but I imagine it was largely made up of visitors. At St. Gervais there were not many, very few in fact, and not a great many at Notre Dame; the Madeleine was the best attended. In London both St. Paul's and the Abbey were largely attended, but I am sure the congregation was largely made up of tourists.

I had an interesting experience in London. I went to Novello's (they published some things of mine some years back) and they were very nice. They introduced me to Dr. McNaughton, one of the editors of the Musical Times, as you know. I believe he spoke of having met you. Dr. McNaughton was extremely kind and gave me a whole afternoon. He showed me first his sanctum there and a number of things they were in process of bringing out. This was at the principal house. One of the head critical men in Novello's is a man by the name of Jaeger, who is an Anglicized German, and it seemed very strange, indeed, to find him ultra enthusiastic over English music. He is a very delightful fellow, thoroughly up with the latest things in music, and he has an abiding faith in the future of English music. He considers Edward Elgar one of the strongest of living composers. I was there at the fag end of the season and missed seeing him. He is rated as being at the top, this Elgar, with Coleridge Taylor coming in a good second and Sir Hubert Parry is very highly esteemed there also. His music is extremely scholarly and a little difficult to comprehend, even among musicians, but it is looked upon as work of the highest order and an enduring kind.

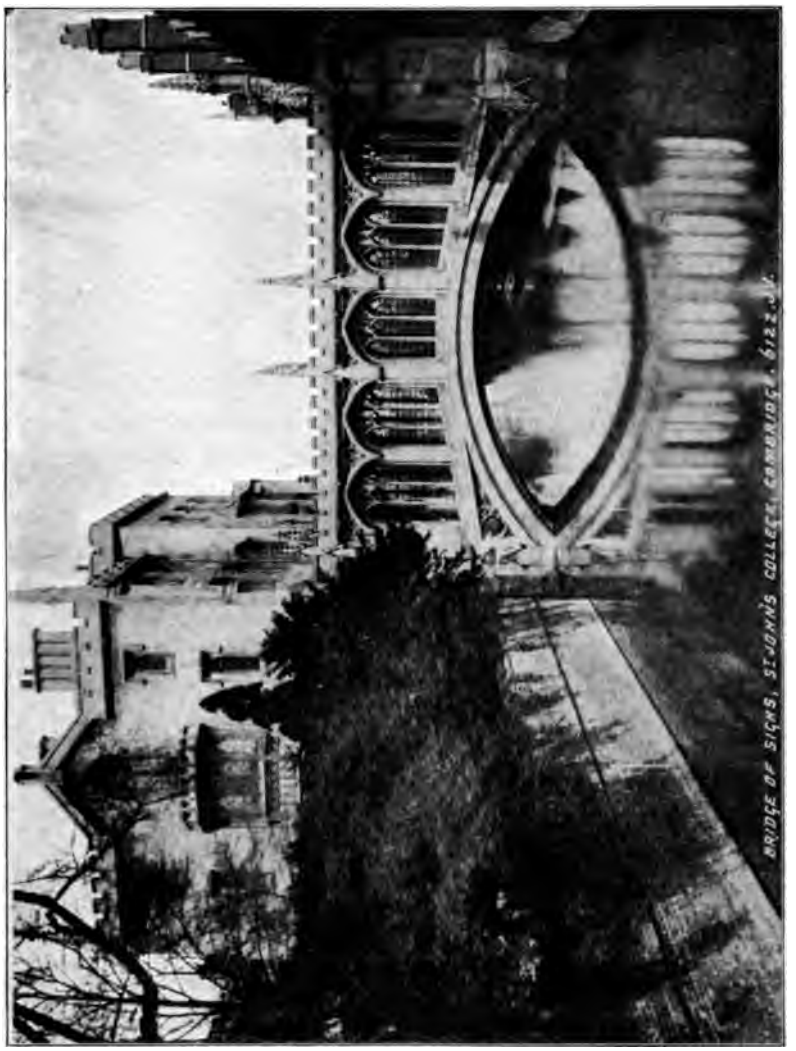
Dr. McNaughton took me to lunch at the big liberal club on the Victorian Embankment, that Gladstone belonged to and all the leading English politicians. It is a very magnificent affair, has a finely equipped library started by Gladstone.

INTERIOR KINGS' COLLEGE CHAPEL, CAMBRIDGE.

After luncheon we went to the Royal Academy of Music and I met there Frederick Corder. You know he is piano teacher there. The Royal Academy is in an old building and they have a rather antiquated plant there, although they seem very enterprising and wide awake. Then later on I went to the Royal College. Sir Alexander MacKenzie was not in at the time and I did not have an opportunity of meeting him, nor did I meet Parry, who is head of the Royal College of Music, but I did meet Villers-Stanford. He is an Irishman, you know; not a typical Irishman, however, as he looks more like an Englishman. He is a large, vigorous man, rather commanding presence; inclined to be light, rather sandy. A magnificent concert hall had just been completed for the college and they were having a students' orchestra rehearsal. Perhaps one-third of them were young ladies, but the orchestra was large and complete and there must have been fifty or sixty members. They play all sorts of things, Tschaikowsky's symphonies and all that sort of music. They have a fine new organ and the whole institution had a very prosperous air about it and what you might call a good educational atmosphere. They have a very fine collection of musical instruments, both ancient and modern, and a large library and seem to be flourishing in every way. I did not hear Stanford do anything. He was conducting the orchestra. The conductors there have a gorgeously upholstered chair with a brass railing behind them that seems to be quite the proper thing.

I had another interesting experience with Mr. Rivers of Novello's. I asked him if there were any of the choral societies conducting rehearsals at that time. He said they were all through their work with the exception of one that was rehearsing at the Alexandria hall and he invited me to go out with him the next evening. This is rather a new society of about four hundred members and is under the leadership of Allen Gill. Gill is one of the younger musicians there and is making a great reputation for himself. He is rather a small fellow, I presume of Scottish extraction, full of energy and enthusiasm. His choir swears by him to a man and it is hard to believe that the choir was recently organized. Their reading ability is something far ahead of our choral societies here in this country. For instance they give a work every month and

ordinarily have one rehearsal a week. Of course the greater proportion of them were thoroughly familiar with the stock




BRIDGE OF SIGHS, ST. JOHN'S COLLEGE, CAMBRIDGE.

oratorios, but they were rehearsing the music of Hiawatha's Departure, and although they had had but a few rehearsals with it, they were doing it in fine style, with close attention to phras-

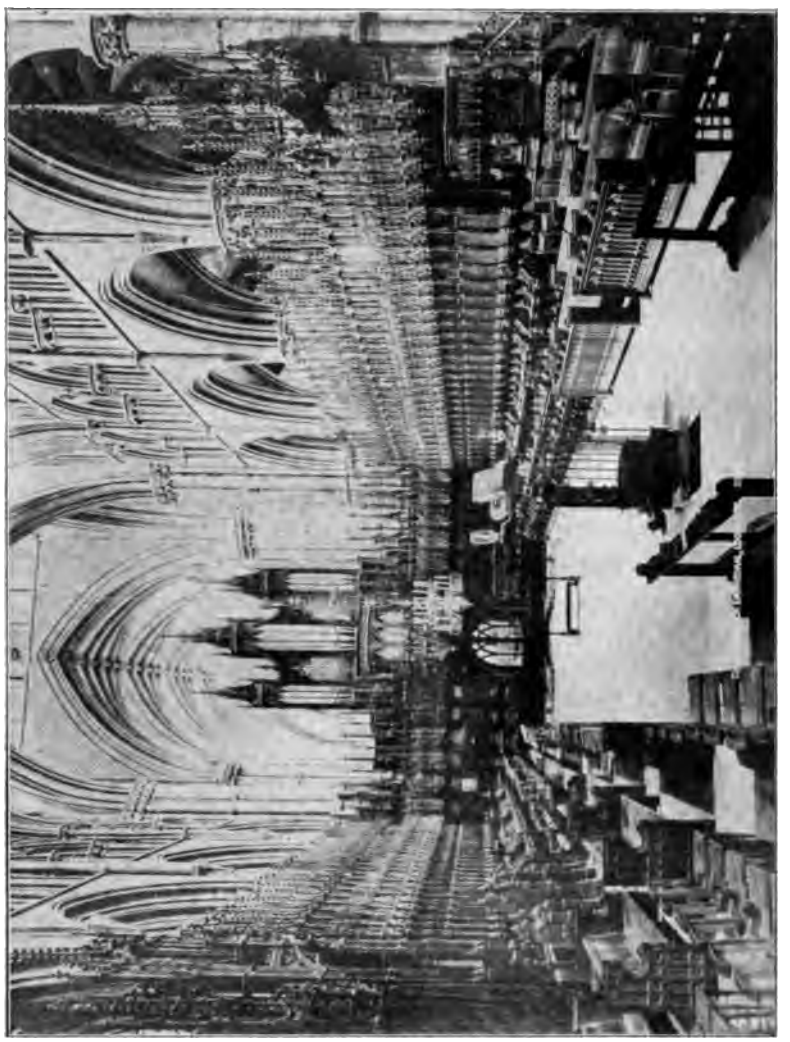
ing and nuances, and singing it with the utmost enthusiasm. Mr. Gill told me that the attendance at rehearsal was on the average very high. They had no difficulty about that, the choir seemed to be made up entirely of the lower middle classes and people of a class who evidently considered it a pleasure and a treat to have this pleasant evening. The enthusiasm and earnestness were very delightful to see. Things went with a tremendous swing and go and I was informed that Mr. Gill was shaking things up a little with the older societies. The older conductors are rather dignified and proper, whereas Mr. Gill has lots of fire and warms things up a little. I was very sorry I couldn't wait to hear the concert, but I had to leave.

In Paris I attended the Grand Opera and heard "Aida," but there was no special talent, nor much of a performance. I never yet heard anything there that was. They seem to have the dry rot. The staging was magnificent, but the singing and playing at no time were extraordinary. It was a smooth performance, without any striking points to at all. Recognizing a face in the orchestra, I met Mr. Amato, the 'cellist, so long in the Thomas orchestra. He told me he thought he would remain at the opera.

The next place we went was to Cologne and I heard no music except some congregational singing, which was very good. One of the most picturesque things I have ever seen in my life I saw there. They were having a special service in honor of the three Magi kings. We went in there one evening about eight o'clock just as it was dusk. There was a large crowd in the nave. The only lights in the church were a blaze of candles before the altar shining on the beautiful costumes of the ancient gentlemen, and the only other light was a single gas jet that was over by the head of the pastor, and it had a wonderful effect. He had a very strong face, and to see this one light on this face was a grand sight; everything else was in gloom. They had no choir but the congregational singing was very fine. They sang a litany in which the people responded and they sang plain song hymns which sounded noble and imposing. The organ was used also.

I next spent a pleasant week in the Hartz mountains, and from there went to Berlin. Unfortunately there was nothing going on in Berlin of particular interest, except the usual open

air concerts. In the Hartz mountains I met a former fellow-student at the Hochschule. He had charge of a military band near there and he did very good work, indeed. Among other



CHOIR, LINCOLN CATHEDRAL.

things they played the Brahms Academic overture and it was tremendously effective with their wind band. It was awfully good, and although he was in rather a small place there, he had

a choral society and gave the Bach Passion music and all sorts of good things. The Hartz mountains are about four hours from Berlin.

I found Berlin wonderfully improved and grown enormously since I was there seventeen years ago, but there is in all their public buildings a tendency towards over-elaboration on windows and things; they look rather heavy, but commercially the city is pushing and is the musical center of Germany without any doubt.

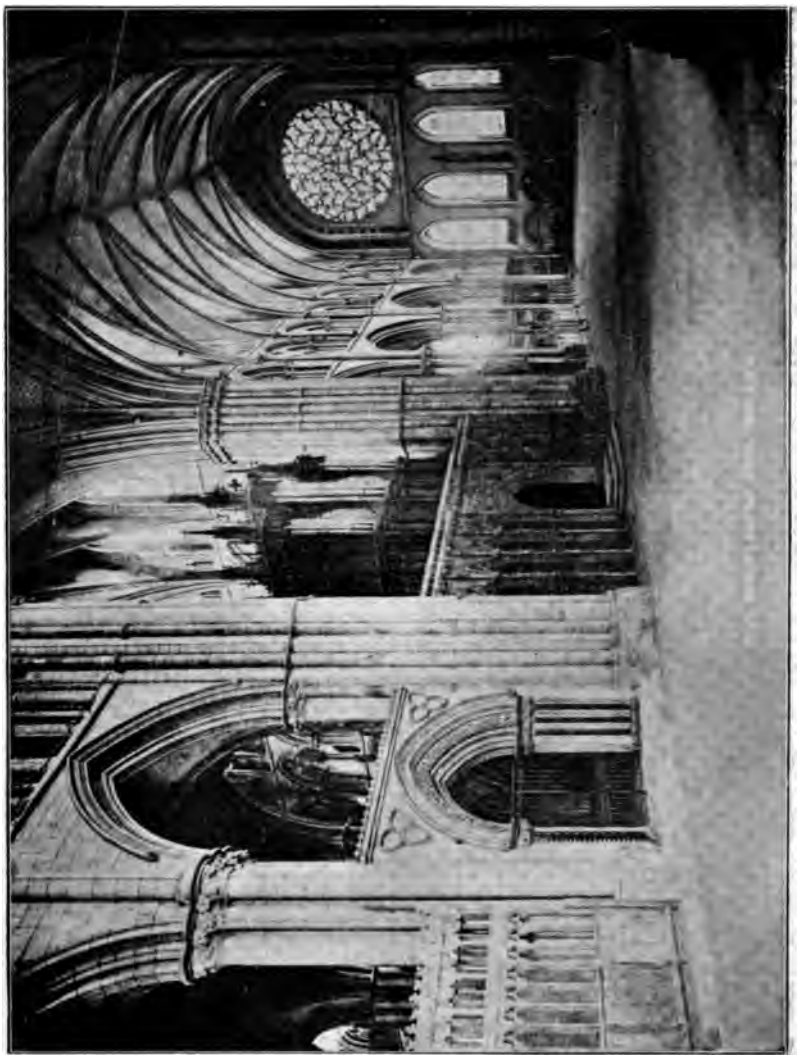
From there we went to Copenhagen, the land of my fathers, and I hoped to meet the son of Niels Gade, who was a fellow-student of mine at Berlin and is now concert-meister in the Royal Orchestra there, but he was away and there was nothing going on there beyond the Tivoli, which is a tremendous affair,—the largest place of the kind in Europe. It is a sort of a high toned Coney Island; entertainment for the poorest and richest; there are a number of concert halls and all sorts of catchpenny devices and also had games there which to an American looked very much like gambling.

Then we went back to Amsterdam and there was nothing going on there. I went into several of the churches but the music was very inferior and the organs were very poor. I went to hear the famous Harlem organ, and that is another fraud. The best part of it is its case. There is a certain sort of bigness about the full organ, but it is entirely antiquated. We heard a recital there and I was quite disappointed. The English are ahead on the organists.

At Antwerp we had quite an unexpected treat. We happened in Antwerp on the fete of the Virgin Mary, who is the patron saint of Antwerp. We went into the cathedral as they were having High Mass and it was the most gorgeous thing I have ever seen. On a large platform in the middle of the nave there was a figure of the Virgin Mary in a gorgeous brocaded robe and around it were stacked great piles of flowers, offerings of the people. The immense cathedral was jammed with worshipers. They have a fine big organ there and they have a large choir. The priests had on their most gorgeous robes and there was a great deal of extra music and it all fitted in together. The church itself is extremely ornate and the music was all of a very brilliant, showy character and the whole

thing was very, very gorgeous, stunning, so that this was really a very interesting experience.

At Ostend, which is the swellest seaside resort on the con-



SOUTH TRANSEPT, LINCOLN CATHEDRAL.

tinent, we were there for a few hours and heard part of a concert. They have a large orchestra there of about one hun-

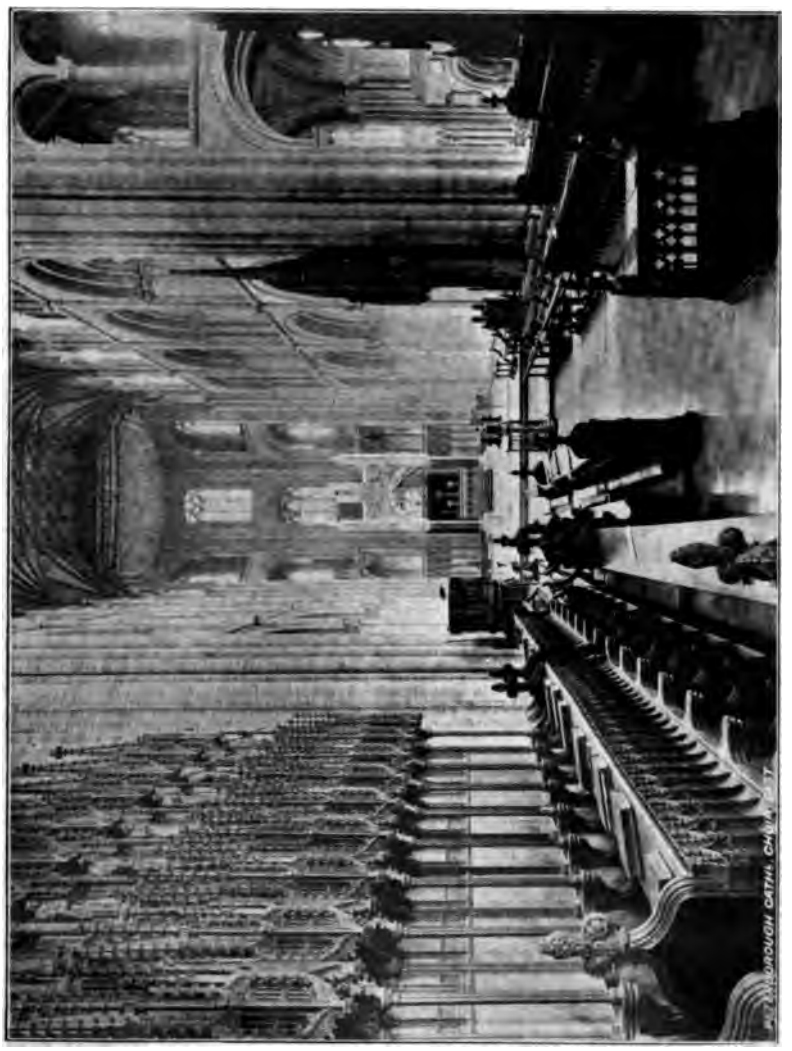
dred people; have an immense hall there in the kurhaus; they call them casinos in most places. Have an immense auditorium which will hold five thousand people and it was enclosed with glass, or could be enclosed with glass, in case of inclement weather and they were giving quite good programs. They were playing Tschaikowsky and a great many other modern things and more or less popular music. The name of the conductor was strange to me but I think it was a Russian.

When we returned to England we spent a week at St. Leonard on the southern coast, where I met some old friends. I met several of the local organists there and found them all extremely intelligent and well equipped musicians. They were perhaps a little lacking in enterprise; they had comparatively small salaries, but they live an extremely comfortable life and are fond of outdoor sports, cycling, etc., and they would much rather live in a small way and not be worried with responsibility than to plunge out into the strenuous life and have no time for their comfort, their peace and their pipe; they were extremely capable fellows, fine players and did nothing but the best of music. I saw one of those Hope Jones organs and it was a very striking organ. While it was not so very large every register in it was of distinct and positive character. Instead of the draw stops it had sort of S-shaped affairs like dominos, in a row above the top manual, and the organ was equipped with all modern appliances. This was in a very ritualistic church where they did nothing but plain song, and the organist was a very entertaining fellow. They told me he had a great deal of talent, but was a little lacking in push and energy, and very much wrapped up in his work.

On our return to London we were there one Sunday and went to the Foundlings' Hospital, which Handel left and endowed, and where the Messiah is. There are one hundred and fifty boys and one hundred and fifty girls in the institution and they are tiered up on each side of the organ in the gallery and sing the service. They are assisted by five men and two ladies, and the music was very good, indeed. In the hymns all the children sang, but in the other parts of the musical service about one third of them, those that sat in front, took part. They sang very ambitious things. They sang a Te Deum in B flat, which was a very difficult thing, and they sang Mendelssohn's "How

Lovely Are the Messengers," and on the whole it was very interesting. They are from six up to fourteen years of age.

I went to Lemair's church again in the hope that he would



PETERBOROUGH CATHEDRAL, CHOIR EAST.

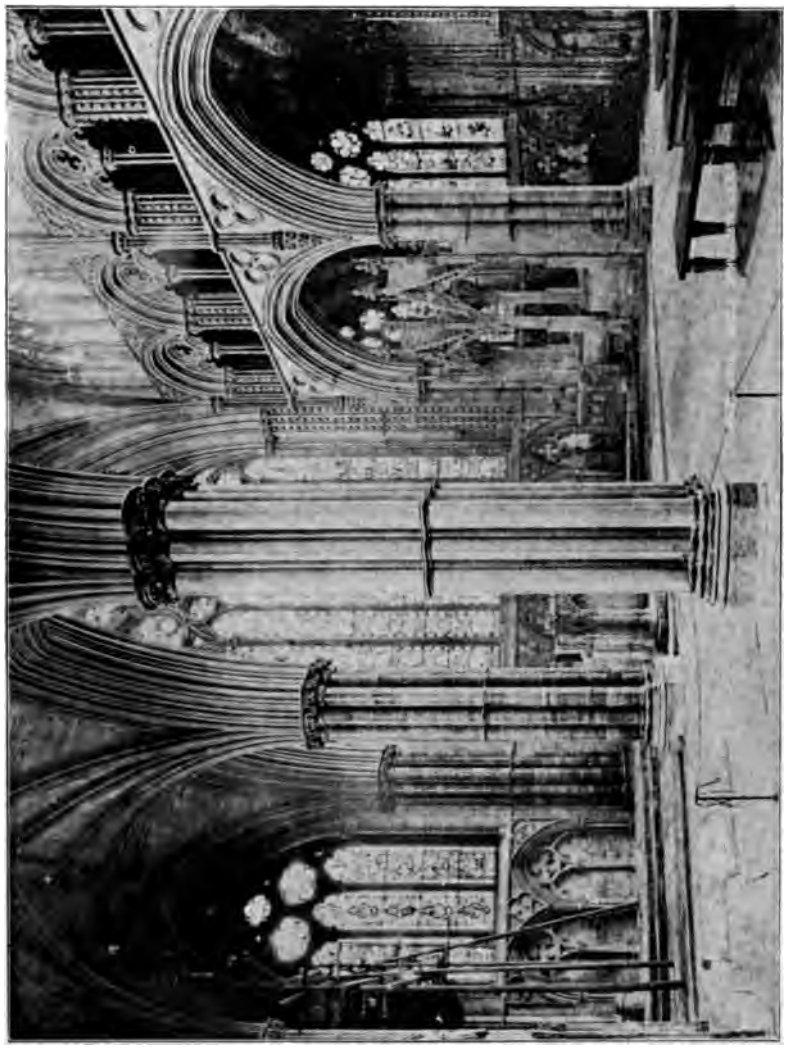
be there, but he was away on his vacation. Then I went to the cathedral on the Surrey side, which was formerly St. Xavier's church, and there again I heard a very beautiful service.

This choir was trained exceptionally well and had a very beautiful tone quality. They have a tendency perhaps to confine the boys to the head voice too much. It is very fine in the high tones; in fact the higher they are the better the tone, but in the middle and low ones there is no virility to it. Still, the whole effect was extremely musical and pleasing and there again they had a magnificent organ. It was a new one of Walker & Sons'.

In comparing the English and American organs, that is the best of each, I would give this general estimate of them: I think the English are ahead of us in the foundation stops and in the big reeds, the trumpets. The principal reason of that is that they invariably put the large reeds on extra pressure. In the big cathedals, of course, the normal pressure is 3½ or 4 in., but they will put their big reeds, their solo reeds, on from 8 to 20 inch pressure, and they are simply tremendous. One or two of these stops will be as powerful as all the rest of the organ put together. Of course the conditions are entirely different there. In those enormous churches, which average three to ten times the size of the American church, it is absolutely necessary that the tone be large. On the other hand, I think in variety of voicing and finish, and more particularly in the string stops and softer reeds, the Americans are more beautiful. In the matter of mechanical appliances, while the English are not as far advanced as we are still they are quite modern.

At Cambridge I met the organist of St. Catherine's chapel and he had a new organ. It is perfectly amazing, the wealth of these chapels. He had a fine new organ there by Norman, Beard & Co. of Norwich, and when he found I was interested in organs he at once gave me a letter to the organ builders, as the factory is in Norwich, and he said in Norwich cathedral was the finest organ in England, so I took a flying visit to Norwich, had an hour and twenty minutes, jumped into a cab went to the factory and Mr. Norman was out, but Mr. Beard at once placed himself at my disposal, rushed me around the factory, jumped into a cab and to the cathedral. Found the organist there, so we could get at the organ. The organ has five manuals, one for echo organ, one for solo organ, and it has about seventy stops. It has all the fine points that I spoke of before; no less than three diapasons of widely different inten-

sity and the full organ was tremendous. The pedal organ was prodigious, two open 32 ft. stops and one 32 ft. reed. I have forgotten how many stops on a pedal, about ten or twelve, I



ANGEL CHOIR, LINCOLN CATHEDRAL.

should think. The very beautiful echo organ was off in the clere story at the end of the choir, which gave a very beautiful effect. Of course the conditions there, I mean the surround-

ings and the acoustics of the building, have a good deal to do with these effects, but the English evidently have thoroughly understood the conditions and have met them very successfully and take them by and large they certainly do the finest work.

At Leamington cathedral I happened in as they were having a choir rehearsal. Dr. Benedict is the choir master there and again the choir sang most beautifully. They sang an extremely difficult anthem by Martin and without an accompaniment; it was the most modern chromatic harmony; they sang it with the utmost precision and intonation and considering that they were without a conductor and at a long distance from the organ it was really remarkable work. I made myself known to Dr. Benedict and he was perhaps a little stiff at first, but when I asked him if he had not written a ladies' part song, which we had sung out here in Chicago, he became very genial and asked me to sit with him at the organ. But behind some of these impassive, stiff looking Englishmen must be pretty warm blood.

I have thus given a running account of the musical incidents of what was to me a most enjoyable vacation. Naturally the time of year and the rapidity of travel prevented my getting down into the real musical life at any one point. The account must stand for precisely what it is—merely a few random notes of pleasant incidents; having, nevertheless, a positive value as eyewitness of musical conditions in some of the prominent churches of the world during the summer season.

# THE MUSIC OF BEN HUR.

BY ELIZABETH REYNOLDS.

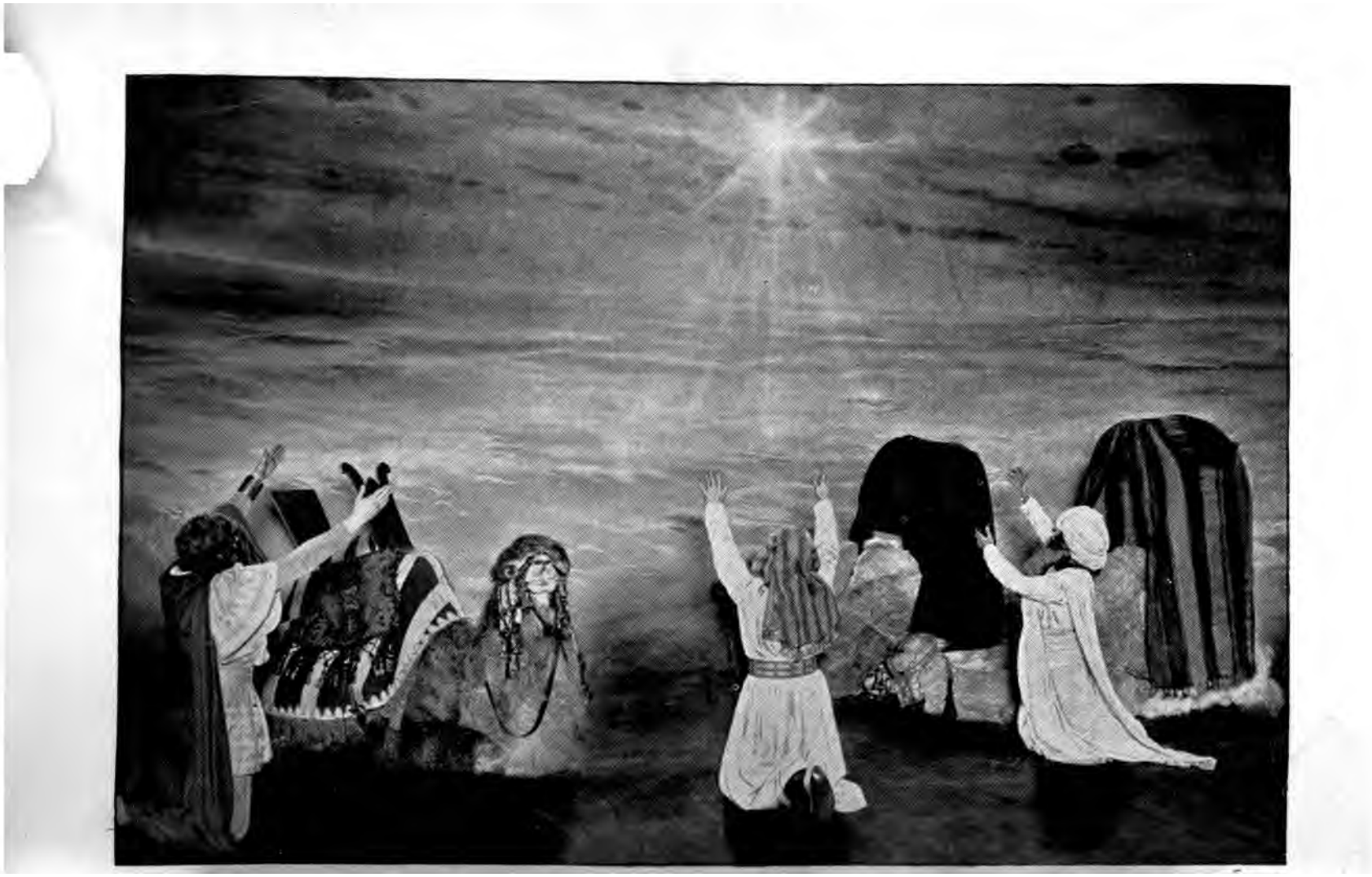
"I sigh as I sing for the story land across the Syrian sea"—so sings Iras, the beautiful daughter of the Egyptian Balthasar, as she appears before the eyes of Ben Hur to dazzle him by her subtle, sensuous witcheries. The song is full of homesickness, and is a wonder-work of tonal color—as is all of the music in this marvelous production—a production that grows in popularity on the stage as the book increased in the hearts of the reading world.

As the play is presented, such a spectacle of oriental pageantry, stage-craft with all its modern illusions to dazzle the eye—Chicago audiences are but half conscious of the real importance of the music, and yet Apthorp, the great musical critic, wrote upon seeing its initial production in New York: "'Ben Hur' as a dramatic production would lose half of its importance were the music left out, and yet one is but partially conscious of it while seeing and hearing the drama."

It has been frequently commented upon of late that this production is entirely American—General Lew Wallace, the gifted author—New York its first place for production—the actors, producers and singers American, and last, but not least, the composer of the music, Prof. Edgar Stillman Kelley, is thoroughly an American—of American ancestry, his family dating back in this country as far as 1630. He himself was born in Wisconsin, and is another of those musical geniuses who seemed to have inherited his talent from a musical mother.

When he was seventeen years of age he came to Chicago, where he studied harmony and counterpoint with Clarence Eddy, and the piano with Ledochowski. At the end of two years' time here he went to Stuttgard, Germany, where he completed his musical studies with Kruger, Speidel, Finck and Seiffritz.

In 1880, Kelley was again in America—settling in San Francisco, Cal. It was there he composed his first great work—the music for "Macbeth," the success of which induced McKee



BEN HUR AND IRAS.

Rankin, the actor, to make an elaborate production of both play and music.

It is said that as a boy Kelley had a strong taste for painting, but was diverted from the pursuit of that art by hearing "Blind Tom" play Liszt's transcription of Mendelssohn's "Midsummer Night's Dream." Prof. Kelley is world-noted for his scholarship, musical invention, humor and originality. His home is now in New York City and he has recently been chosen as the successor to Horatio Parker, the late professor of music at Yale.

He belongs to the best modern school of composers—ranking with MacDowell, Kroeger, Richard Strauss and the earnest men of his profession to-day who will be the celebrities of the next generation. It is told of him that while he was still living in San Francisco he composed the music for a comic opera which was refused by the man for whom it was written as "too good."

When the book "Ben Hur" was placed in the dramatist's hands it was upon the advice of Edward MacDowell that Kelley was commissioned to compose the music for it.

Rupert Hughes, a well-known musical writer, says: "Kelley's music in 'Ben Hur' has a vital part in carrying the play over the thin ice of sacrilege. It is so reverent, and so appealing." To his task the composer brought a thorough knowledge of Chinese, Greek, Arabic and other ancient music.

The production as Chicago is hearing it is under the musical direction of Mr. Charles Feleky, a Hungarian musician of taste and great enthusiasm. It was Mr. Feleky who also had charge of it in New York and the other eastern cities, and who will direct its presentation in London. Prof. Kelley expresses himself as fully satisfied with Mr. Feleky's leadership—a task that in his other musical productions the composer has himself assumed.

All the singers in the present cast are brought here from New York—for the score is difficult and requires many weeks of rehearsal. The instrumentation of the score is elaborately colored—both Egyptian and modern—irresistible, brilliant and spontaneous—no such music having perhaps been written since Mendelssohn's "Midsummer Night's Dream." Kelley makes constant use of the "leit motif" or theme—as in the prelude

IN THE GROVE OF DAPHNE.

BEN HUR SLEEPING IN THE VALLEY OF HIMON.

we hear the "Star" motif, the flutes carrying the theme in ascending from low C, the lowest note for the flute, to G sharp, producing a subdued coloring for the glimmering star as it burns and glows in a growing light.

The opening prelude contains the first notable motif, the "Prophesy" theme, preceding the meeting of the three "Wise Men of the East." A chorus of thirty-five men's voices chant in unison the "Vision of Isaiah." The third theme is called the "Camel" theme and is introduced with fine effect. In this for the first time the eleven tone scale, the Greek or Egyptian scale, is used and gives the suggestion of the slow, soft march of a caravan across the desert sands. The "Ben Hur" theme is used every time to emphasize the victories or great achievements of the hero, and is heard all through the composition.

The first time Ben Hur refers to the Nazarene, and tells of giving Him a draught of cold water, we hear the beautiful, solemn strains in A Major that are always employed to depict the Savior, and again the same strain is used when His presence is shown by the shaft of light. There is so much to the music of "Ben Hur" that it is now being seriously considered as an operatic production. It would seem as if all that would be required to fit it for that use would be a few more lyric numbers, similar perhaps, to the "Song of Iras" with the addition of some new chorus work.

In Act 1, Scene 1, we hear the trumpet call—a military theme of great decision; then the "Galley" theme, when Ben Hur works as a slave among slaves at his oar. This is followed by that marvelous scene where he saves the life of the tribune—affoat on a spar on the open sea. The "Ben Hur" theme mingles with this in most striking harmony—the movement of the rowers emphasized. This is a most perfect piece of musical writing, being on the same lines as some of Bach's preludes.

In the third act when Ben Hur goes to the "Grove of Daphne" nearly one hundred singers take part in the music that is composed in eight-part writing—a mixed chorus of men's and women's voices. The Greek scale is used first with Greek musical progressions, and then the second part is modern. In this is wonderful counterpoint. Prof. A. J. Goodrich writes of this in his latest book as the finest example of this kind of composition extant. In the "Spinning of the Spider's Web"

"HOSANNA IN THE HIGHEST."

(Ben Hur in the toils of Iras) ancient trimetre is employed. In the elaborate ballet and revels an Arabian scale is used. In the "Spinning of the Web" the peculiar musical effect is gained by the string instruments carrying the melody, and the brasses in strong counterpoint. Whenever the horses come on the stage there is for them, too, a peculiar motif or theme—the rhythmic beat of the hoof of the pawing, tramping steed emphasized.

At the end of the third act is heard one of the sweetest themes of the whole composition—the "Esther" theme, first used when the fair daughter of Simonides hears from her father's lips that he and she are the slaves of Ben Hur, and she replies with her lines beginning: "In heaven we put our trust."

In the fourth act the prelude is again Egyptian. The first scene shows the interior of the tent of Sheik Ilderim, and a grove in the Orchard of Palms. Iras, the fascinating daughter of the Egyptian, lures the already fascinated Ben Hur from his love for the modest maiden Esther and from his duty to the Sheik's guests, by the beauty of her voice in song. She sings with only a mandolin accompaniment the beautiful "Song of Iras"—an exquisite song for mezzo-soprano ending on the note F sharp. The strains are plaintive, seductive, entrancing as they reach the listening ear of Ben Hur.

The sweet voice sings "I sigh as I sing for the story land"—a land like that of the "Lotus Eaters," where "Sweet music here that softer falls than petals from blown roses on the grass."

In the fifth act the Roman march theme is very peculiar—in sound most modern it is the three-four time of the Greek marches, forming a lively procession to the Circus Maximus at Antioch, where crowds throng the corridors.

Act the sixth and last gives the music for the scene in the Vale of Hinnom, where are imprisoned the outcast lepers—a low "Miserere" of affliction.

In the "Vision of Ben Hur" while he sleeps he sees the Mount of Olives and hears voices sing: "Who is this that cometh?"—to which the childish trebles reply: "This is Jesus of Nazareth." The music for this is written in the form of a fugue—small but perfect. The whole chorus then picks up the theme, singing: "Lo! Behold Thy King Cometh!"

As the shaft of light falls upon the kneeling figures, again the "Star" theme is heard as the chorus sing "Hosannas."

The composition ends in an elaborate musical canon beginning with the words of the Nunc Dimittus—"Lord, now lettest Thou thy servant depart in peace." The sopranos and bassos sing "This is Jesus of Nazareth" while the altos and tenors continue to chant: "For mine eyes have seen thy salvation."

As the curtain falls the song of thanksgiving lingers in one's ears, and the streets of Antioch seem almost as familiar as those of our modern cities.

# OCTAVE PLAYING BY THE GRACE OF GOD.

BY MARY WOOD CHASE.

Having recently been informed that a certain adverse critique kindly called my octave work "Playing octaves by the grace of God and not by any possible result of Oscar Raif's teachings of octave practice," I have been asked wherein lies the secret, if secret there were. Some attain a brilliancy and endurance in one way, some another. All I can say is that with far less hard work and almost physical suffering caused by striving after surety and endurance before accepting the Raif means to the end, I have since, through that means, attained what of result critics may find. With more willingness to expend more of vitality, the result might also undoubtedly be greater, but as technique is to me only rightly to be considered a means of interpreting the greatest musical thoughts, and not as a means of showing off wonderful physical or mental feats, which more rightly should belong on the vaudeville stage, or in the circus ring, it seems useless to spend so much energy to astonish people. Teach people to love *music*, not to wonder at a few pyrotechnical displays. Art is too serious and too beautiful, and astonishment is cheap nowadays, with all our remarkable achievements and inventions.

As for octaves, as one of the technical means to the end of interpreting the great tone poets, two ways of practice may be discussed. In the generally accepted method of practicing octaves, it has been held as the dominant point, that the wrist needs to be more flexible, that the muscles of the forearm must be trained to raise and drop the hand from the wrist as rapidly as possible, and must be trained for endurance, with the muscles of the upper arm as support and impetus. While fluent octave playing is frequently developed in this way, it is seldom, and then only by dint of most fatiguing practice, that a brilliant, broad tone, combined with fluency and endurance as well as surety, are attained.

Some years ago, while teaching many of his theories, since proven by scientific experiments, Oscar Raif gave a certain dif-

ficult octave passage to a number of his pupils. With the right hand the passage was practiced for a couple of weeks, in the manner usually taught, while in the left hand—in every case the weaker and more dependent of the two—he required the practice according to his formulated ideas, and directly contrary to traditional methods. The result, in every case, at the end of the prescribed time, was that the left hand was ahead of the right in surety, velocity and endurance, and continued to gain over the other, week by week. It was surely a fair and useful test, convincing to a thoughtful student.

According to Raif's ideas, the chief difficulty was not flexibility of the wrist, that being as natural a motion of the body as flexing the arm from the elbow, raising it above the head etc. A day laborer or a young child could easily accomplish this, with a little practice, with rapidity and endurance. The difficulties in octave playing, however, lie in the octave span, absolute control over the hand muscles, to avoid contraction or expansion of the thumb and fifth fingers while maintaining a relaxed condition in the other fingers, and also the difficulty of distance, that is, getting from one key to the next with accuracy and speed. This he found best accomplished by the so-called "stiff" wrist, that is, with a complete control over the muscles in the forearm, so that no motion is made in elevating or lowering the hand from the wrist, using merely the muscle of the upper arm for the stroke.

It is no more necessary to contract the forearm muscles than to stiffen the unused wrist when using the upper arm muscles, thereby "stiffening" the wrist, than to stiffen the unused finger muscles, while the fifth finger and thumb are held contracted for the octave span. If the wrist is stiffened, there is lack of correct muscular control, as great as though it were too relaxed. By these muscular conditions, and by spending the least possible time in the air to minimize distance and time expenditure, a power, breadth of tone, endurance and velocity were attained, not otherwise found possible by the *same amount* of practice. Where the failure to attain the desired results in fluency and lightness are concerned the cause lies not in the so-called "stiff," but better named "unrelaxed," wrist, but in the lack of a few most simple, though most necessary, relaxation exercises, applied in connection with the octave practice.

# THE EDUCATIONAL VALUE OF PIANO STUDY.

BY CLARE OSBORNE REED.

During the last ten years there has been a steadily increasing desire on the part of the people to understand more of music and a great interest has been manifested in all things pertaining to it.

For reasons easily understood, the piano has grown in popularity until to-day the study of piano music is almost universal. And yet to one who observes thoughtfully the enormous outlay in time, energy and money which this study represents, is but poorly recompensed if we regard the result obtained from an educational standpoint.

Schools are founded and flourish; private teachers increase in numbers; the piano is heard in almost every home, and still the result is eminently unsatisfactory if we compare it with the results obtained in other departments of educational work. Out of the great number who study with more or less regularity from the age of eight to twenty so few attain anything which approximates artistic success that one is forced to conclude either that this is not an art for the people or that the immense effort involved is largely misdirected.

There is a lamentable misconception on the part of most parents as to the objects of music study—a misconception usually reflected in the child and more often than not shared by the teacher. From the first lesson on, the engrossing desire of all concerned seems to be, first, that the child should play, and second, that he should play in public. Laudable ambitions truly, if only supplemented by the keener desire that the child should play with understanding and that his public appearance should be an incidental event in his general study only legitimately used when recognized by teacher, parent and child as one of the means to an end, but not the end itself.

In no other branch of educational work has there been such a misuse of the terms Genius and Talent.

Failure from any cause is attributed to deficiency in talent,

an excuse urged by both teacher and pupil to cover a multitude of sins. On the other hand, success in any degree is ascribed to its possession, a theory which has just enough truth in it to make it exceedingly dangerous.

People expend hundreds of dollars and years of effort in so-called music education and acquire as a result the ability to play a few piano pieces with more or less facility—usually less—later if the lessons and practice are discontinued as is most often the case, the whole fabric built up at such expense is lost. Technical facility one can not hope to retain without practice, but the love for music, the ability to discriminate between that which stands for good or bad in its influence upon art, and more than all, the highly developed appreciation for the best and most beautiful in music and the recognition of its power as a means for highest form of enjoyment and culture in the world are almost wholly lacking. Yet these are the things which music education should mean and the playing of a pupil should indicate it in some degree from the first piece to the last.

In no other line of work or business would people submit to such an outlay with so little return without investigating to discover the cause of the disproportion between the capital invested and the profits accruing. Were it not that music is commonly regarded as a thing apart from reason, and entirely independent of the laws governing other spheres of life, success or non-success in music, according to the popular supposition, or rather superstition, depends upon an intangible, mystic something called genius, which can not be reduced to a practical working basis and must, therefore, be groped after in the dark, and unless one has the "divine gift" he can not reasonably expect to succeed.

It is certainly presumptuous, and at the same time narrow, to suppose that music exists only for the chosen few; that an art, which, more than any other, makes such a direct and universal an appeal to the heart and mind of the people, should be shut away from them because they begin its study with nothing more than a crude love for it and little or no understanding.

In no other sphere of work is an apparent lack of talent regarded so hopelessly, or is so little demanded of education through which means it could be reasonably expected that a

great amount of latent talent, indicated by the very general love for music, might be developed.

If music is to take its rightful place as a factor in educational work, teachers must understand that with every pupil, young or old, unless that pupil be physically or mentally abnormal, it is possible to create, first, an intelligent appreication of music, and second, the ability to play something in a manner which will show *musical* understanding. The average pupil will play up to his or her full standard intellectually if given the chance, and, in the majority of cases, the musical feeling will grow, to keep pace with the developing musical intelligence. While no one hopes or desires that all who study shall develop extraordinary musical ability or phenomenal talent, every one should at least have the opportunity to realize all of his possibilities, and the teacher of music thus becomes an educator in the true modern sense in that he helps each pupil to find himself and develop this self into the highest thing of which it is capable.

Teachers who expend their effort only upon the talented few and who keep the largest number in their classes, because having brought out a few exceptional performers, others are led to believe that they receive the same attention and instruction, do more harm to the art they profess to care for than can be estimated, and, of course, can not be termed educators in any sense of the word. Every truly great teacher has recognized the necessity for clean mental work and knows his success with each pupil is in exact proportion to the clearness which he has been able to impart to that pupil's music thinking. This principle must be brought into use from the first lesson to the last, and not until it is recognized by teacher and pupil as the foundation upon which success rests, will music teaching be accepted by other educators as a profession worthy to rank with their own in dignity and esteem.

It is necessary that teachers should learn the value of accuracy in diagnosis—that is, should be able to subject the error found in a pupil's playing to an analysis close enough to reveal the very root of the difficulty, so that the work of the reconstruction may begin in the cause itself and not in any one of the numerous effects it may have produced.

For this purpose, the work must be reduced to a scientific

scale work is commenced. Here two new principles are grafted on to the foundation already laid, and the pupil is made to understand clearly the reason and the necessity for conquering the new difficulty. Broken chords and arpeggios in various forms now follow, presenting increased difficulty in the application of the same principles and conditions found in scales. Add to this the principles upon which good octave playing is based. Give to the pupil an understanding of the requirements which produce good velocity octaves, or strong, sonorous ones. Then comes chord work with its definitely conceived finger, hand and arm movement, which with double thirds and sixths and extension studies are the ground work for an artist's technic.

With all the condensation possible it is still difficult to keep technical work up on its many sides. Each part of the work must be studied, not alone for velocity, but for all the other things an artist's technic represents, endurance, variety in tone quality—continuity, and concentration.

If a method of systematic technical work, involving only essentials, could be *unswervingly* pursued, we might produce, in half the time, pupils with what might well be called a "positive technic" and not only that, but pupils with so intelligent an appreciation of the causes which make for good result and the causes which make for bad result that they would be able to go out and give to others, with positive certainty, that which they, themselves, have. Thus this part of the work becomes educational.

When we view music from its emotional side or, perhaps better from the side of musical feeling, it seems at once impossible to reduce it to anything tangible.

We hear constantly of the mechanical results produced by analytical study and yet to one who knows the work of the world's greatest pianists, it is perfectly apparent that in each particular case the ability to play up to that artist's highest standard is in direct proportion to the amount of analytical work his playing represents. The poet's unquestioning joy in nature is more attractive than the botanist's pleasure in detail, and spontaniety has so potent a charm for us all that one would risk failure from almost any other cause than its loss. The fact remains, however, that unless one has an ability large enough to analyze each part of a composition, even on the so-called

emotional side, and then weld it together again in a manner which shall show the dominance of musical feeling, he has not enough to enable him to attain great artistic success. The same is true in each grade of music. When a pupil is unable to analyze the piece he studies, both musically and technically, and play it with a musical comprehension which shall show that the analysis has been subordinated to the conception as a whole, that pupil has not clearly acquired the arrangement necessary for the study of that piece.

When a pupil brings or a teacher receives as finished a piece which has not been properly phrased by the pupil himself, as lamentable a lack of intelligence is displayed as would be the case if a child in school recited a piece of poetry or prose with no knowledge or appreciation other than instinctive of the value of punctuation marks.

It is perfectly understood among musicians that an artists's intelligent interpretation of a composition is dependent, first upon his comprehension of each separate phrase and then his ability to place it in proper relation to the others, thus only is a work heard and understood in each phrase of its development. The working toward and away from each climax is felt and the larger relationship between the climax points realized.

The ideal study of a piece would thus mean the study of each motive or phrase, the realization of the possibilities of each of its voices. Melodically, rhythmically and harmonically, the comprehension of each widening circle of relationships until each part from the phrase on is understood both as a unit and in its relation as a part of the whole.

The student's musical feeling is thus stimulated to grow rationally and in conformity with modern educational methods from within out; self-reliance in interpretation develops and a pupil is led to understand as well as feel the logic and symmetry of form in music.

Education has for its highest aim the development of *character*. It is only when a teacher is convinced that his work can be so utilized that he is satisfied to give himself to it without reserve. The knowledge that one has been helpful in developing a force which stands for permanent good in the world is infinitely satisfying. When the teacher can develop in the student the qualities common to strong character and strong mu-

sicianship, piano study becomes at once a valuable factor in educational work.

It is said that success depends upon five qualities: Consecration, concentration, energy, purpose and poise. It requires no great amount of thought to realize how vital each of these qualities is in music study or how greatly their influence would affect character.

If one can inspire a devotion so deep and abiding that a pupil willingly consecrates all or a part of his life to music an anchor has, at the same time, been given him which prevents the aimless drifting which is responsible for so many failures in life.

Few people, even after years of music study, have acquired the power of mental or physical concentration. In some cases of unusual talent, the ability for long continued practice is inspired by emotional intensity which is, however, so dependent upon mood and so fitful that it can not be relied upon. Yet we all know that the ability to focus the thought or energy in a desired place and hold it there as long as is necessary is absolutely essential to success, and, as in the majority of cases it can be developed to an astonishing degree through proper discipline, there is time excuse for its very general absence in music students.

Energy and purpose are allied forces at the bottom of every great and enduring success the world has ever known. If the pupil could only be made to understand the great difference between good intention, the willingness or inclination to succeed and the relentless purpose and indomitable energy which simply must and will succeed, he would at the same time have learned one of the great secrets of Genius.

If to these qualities we add *poise*, which signifies, first, strength, second, a just estimate of its value, the ability to live out of and above the trivial, to dominate rather than be dominated by circumstances, we have forces which are bound to be productive of good result whether applied to music or any other sphere of work.

The teacher who realizes the greatness of his opportunit and is capable of helping each pupil to discover and develop these qualities as far as his capacity will allow, will also doubtless know that he must begin to build from the basis of under-

standing to make his appeal through the intelligence of the pupil. No one who has strongly felt the spiritual side of music will deny that that part which transcends the power of words to follow is most sacred to us, the part which indicates infinite understanding.

Is there, however, such a wide gulf, between the finite and the infinite? May it not be rather a question of degree? I have no sympathy for those who stand idly waiting for a divine revelation. Let us rather begin with what we can intelligently perceive and laying the foundation of our structure in the solid granite of understanding, I doubt not that if we have courage to build high enough and nobly enough, the full glory of revelation will burst in upon us.

Read before the Illinois Music Teachers' Association, at Springfield, Ill., June 19, 1901.

A highly esteemed correspondent writes me from New York, apropos to the articles upon Theodore Thomas, which recently appeared in this magazine:

"I am myself such a devoted admirer of Thomas that it is impossible for me to agree with your correspondent, but I feel that perhaps his idea is approximately that of the public concerning Mr. Thomas. The more I hear the other conductors (and I hear them often in New York) the more I am convinced that they are miles behind him. If you really enjoy roughness you ought to hear the Philharmonic under Paur frequently. The instruments never pretend to begin together but come zig-zagging along. And yet Paur is a talented man and a good conductor and has a fine conception.

"Walter Damrosch is commonplace and affected, but he has ability in the arrangement of his programs, which are always well selected. As for Gericke, he is dried up and absolutely unemotional, but he 'rehearses a composition until it is dead.' as I once heard a talented musician say concerning him. Why in conscience you critics all say that the Boston orchestra is the finest in the country I never could see, but you must have reasons for it. Thomas' men are first-class men also and I fail to see the superiority of the Boston orchestra. I notice the Boston orchestra came in a body to hear Thomas on the occasion of his last tour to New York, when he had immense audiences of the finest people in the city. In fact the New York papers came out and said that such audiences had rarely been seen in the Metropolitan opera house at concerts

"I notice that you omitted to mention Materna, Winkelman and Scaria, all of whom Thomas brought over to this country for his festivals."

The correspondent goes on to point out how Thomas intro

duced the Russian school in this country and first played compositions by Cesar Franck in this country, etc. All of which is cheerfully admitted.

There is no doubt but that Mr. Thomas is one of the most competent conductors and orchestral drill masters in the world There is a great deal of nonsense talked of rehearsing, apropos to all the conductors. Even granted that a conductor practically controls the time of his men, he can not have more than about three rehearsals a week; occasionally he has four, but sometimes, through the breaking in of out of town concerts, he has only two. Hence no work stands much chance of being rehearsed more than about three times at the outside, and it remains perfectly true, as Mr. Thomas once told the present writer, that they need the afternoon performance as a rehearsal for the Saturday night. It is no wonder that often a lack of enthusiasm prevails. The rank and file of the players do not have much joy in their art. They simply work at it for so much a week. If they can save an hour or two of the trying work at rehearsal they are glad to do it. So the performances very rarely reach the point where all the technical difficulties are so perfectly surmounted that the men begin to take real delight in the music as such.

There is also a difference in conductors. I fancy that Mr Paur is a more enthusiastic man than either Thomas or Gericke Sometimes Thomas bubbles over and gives a new work gloriously. Paur does this sometimes, and when he had the Boston orchestra he had a body of players who had pride in their own standing and took pains to follow his least indications. I do not think they actually take pride in following Gericke, though they think it altogether prudent to do so the very best they can. The trouble with Mr. Gericke, I would say, is that he is not a very emotional interpreter, and the technical looms up so high in his horizon that he forgets to get the inner something which the technique was meant to include.

As for the Philharmonic, while there are many excellent musicians, quite a number of the players are old members, who, while not incompetent, have passed the elastic period in their lives during wihch they can conform to new impressions without starting the bark. All of them have votes and I doubt whether a conductor not willing to go to the cow-boy lengt'

of calling attention to the dangers of sudden death for sin of omission, will do much with them.

I was told once by Dudley Buck that the excellent violinist Ferdinand David fell into this state while he was at the head of the Gewandhaus violins. No matter who was conductor, David took his own tempo and all the orchestra followed him and the conductor had to adapt himself thereunto. When Julius Rietz took charge of the Gewandhaus, David tried the same with him, and Rietz gave him one more trial to see whether he really meant to be insubordinate. David persisted whereupon the conductor turned to the first violin and counted two measures in a very hard, firm voice: "*Ein, zwei, drei, vier,*" and then took again his baton and started the orchestra. David caught in the act, weakened and followed the tempo prescribed by the new man. They all do this when they can. I doubt whether any man knows better than Theodore Thomas when an orchestral player is trying to play it upon him.

Ovide Musin once told me (it may have been a *ben trovato* fact) that the now venerable F. A. Gevaert, of the conservatory of Brussels, sometimes held fifteen or twenty rehearsals for the ninth symphony of Beethoven; the first eight or ten were devoted to getting it into a letter perfect condition; the later ones to getting the desirable enthusiasm and swing. He said that to hear the ninth symphony in this way was to have something to thrill over for months, years after.

The trouble with all of our orchestras is that these finishing rehearsals never take place; the wonder is that so much finish is attained as we have—particularly in these newer works where the individual parts are so much more difficult than were formerly written.

* * *

The French composer is finding out that there is such a thing as too much legal protection. The French law forbids any unauthorized performance of a copyright work, even gratuitously, without the payment of a royalty to the author. Moreover, this is not a dead letter: the well organized Society of Authors has a bureau whose business it is to take cognizance of all performances of music and see that one of the agents of the society is on hand to collect the royalty in advance. Nor is this all; the society does not print a list of the royalties it

controls, and a player desiring to give French works is liable to be taken up at the last minute and compelled to pay royalties on his whole program, or else undergo a penalty of fine and imprisonment. The sum demanded varies according to the importance of the piece and the dignity of the concert. Mr. Clarence Eddy told me that when he was going to play at his organ concert in the Trocadero some works by his friends Guilmant and Widor, he had to pay a royalty amounting to upwards of twenty-five dollars for the single concert.

This law is now being discussed in France and an effort is making to have it amended by making all gratuitous performances of copyright works free of royalty. The effect of this provision would be to open new works to performance in school concerts, drawing-rooms, and the like, from which the law now excludes them. The most unexpected pressure of the law has been experienced by the singing societies, which in France are largely composed of wage-workers, whose pecuniary ability is already severely taxed in sustaining the unavoidable expenses of the societies, which they so greatly enjoy.

The existing American copyright law is liable to the same interpretation as the French, but American publishers have recognized the fact that public performance is advantageous to the sale of good musical works, and therefore many publications bear the inscription: "Public performance permitted." The wording of the law was not intended to bar the playing or singing of any good compositions in public excepting those composed for the operatic or lyric stage, where the play is the main thing and the music the most valuable original asset.

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In contradistinction to the French point of view, the English publisher habitually pays popular singers a fee to sing his new songs, in order to create an appetite for them by showing how fine they are when well sung. This practice is about as disadvantageous to art as the French restriction upon any kind of performance before others than the player, even in a class-room—a recent decision of the Court of Cassation being to the effect that every performance is taken for granted to be for money and the royalty therefore collectible. The Eng-

lish practice tends to restrict singers to those selections whic will bring them payment for singing—such payments being often the main emolument resulting from a public appearance.

* * *

I am thinking of trying this year a new kind of music class. I propose to bring together some ambitious young pianists to the number of ten or so, for the study of a course in composers, the central thought being to get clearer in mind the individualities of the great masters for the piano, the range of their works and the differences in them and the progress in piano playing they show. I shall try ten lessons of two hours each. The first will be devoted to Bach; the next two to Beethoven; one to Chopin; two to Schumann; one to Liszt; one to Brahms; one to Tschaikowsky and the Russian school, and one to the best concertos of all these writers, with a view of observing what progress they severally show over their predecessors. With ten good pupils we could cover about four large compositions, or an hour and a half of playing, leaving the other half hour for the introductory lecture and the study of the works in detail. Of course such a class would be only an outline, but it would give most advanced music students a new outlook, for there are very few of the young ones who take up the study in this large way. While they are learning one sonata by Beethoven they forget all the rest. What we mean to do is to pass cursorily over all the main works. I should expect all the good players to read over the entire list of sonatas belonging to the period of the lesson in hand; and in addition to that prepare a whole sonata or part of one for playing before the class. This is not quite the same as a class in musical literature, the scope is too small; but it is a step in that direction. I thought first of taking ten lessons for Beethoven, and this I still think would be a great ten weeks' work for any good student. To know all the great works for piano solo, and to know about the others, surely this would have a broadening influence upon the pupils' work later on.

* * *

I have been asked to define the proper conditions for giving a piano pupil a certificate for teaching. As is well known

most of the conservatories grant these pleasing and pretentious little documents rather too easily and before the student has even been in the school more than a single season; also as a rule entirely without having given any kind of a course of training in the material or art of teaching. Of course this is wrong. But the large conservatories are in a peculiarly difficult position with reference to granting these certificates since the pressure for them is great from young girls who mean to earn money to go on with lessons, and also because every large conservatory has a number of leading teachers, who differ more or less among themselves. Accordingly there is no authority competent to reconcile the differences and prescribe a certain preparation as an indispensable prerequisite for teaching. So long as an active piano teacher is at the actual teaching head of such a school, it is easier. When, for instance, Mr. Carl Faelten was at the head of the New England conservatory, he had a very simple proposition. Any young teacher gained a certificate upon completing Faelten's course for children to the satisfaction of Mr. Faelten himself; but had he attempted to satisfy Mr. Busoni, when he was there, it might not have been so easy.

I think two points deserve to be considered: First, that a certificate to teach ought to be post-graduate instead of being a year before graduation; and every such certificate ought to be based upon an understanding of technics, according to the system of the school, and a full acquaintance with the material for teaching up to the fifth grade; and actual experience in teaching under supervision. Of course, I admit that in most schools there is no one to give the still missing link, the principles which ought to govern teaching. Pedagogy is neglected. Also ear-training and method of study.

* * *

In another part of this issue is an account of the opening of the new Prince Regent theater at Munich. This is a modern opera house, small, holding only a few more than one thousand spectators, for the perfect enjoyment of Wagnerian opera, any opera in fact, and practicable as well for the production of that part of drama which depends upon the nearness of spectators to the players. It is a sort of "gentleman's theater," but the prices will not be high.

It is well known that Munich has been distinguished for the fervor and spirit of its Wagnerian performances these many years. The old conductor, Hermann Levi, was Wagner's first assistant at Bayreuth. Levi had the traditions, as far as a man of his talent could retain the traditions of an impulsive and inspirational director like Wagner. The famous tenor Vogl, Mrs. Vogl, the dramatic soprano, and other Munich artists have always been favorite Wagnerian impersonators The trouble in Munich has been the old-fashioned house, the orchestra coming back several rows into the parquet whenever enlarged to the demands of the Ring, and the consequent reflection of a great deal of light into the eyes of the audience from the music pages of the players. Moreover, the orchestra was particularly visible at Munich—one could not ignore it. Then the stage was old-fashioned and modern effects were impossible. All this is done away by the new theater. The seating of the audience in the old house was that of the conventional court theater. Several rows of boxes, one above the other, a gallery above all, and the parquet occupied in front by the orchestra, in the middle by men, and in the rear by a standing place for coachmen (at one mark) called the "parterre"; above the parterre a sort of shelf or narrow balcony, a little lower than the main tier of boxes, containing several rows of very desirable seats, selling at five dollars each for Wagnerian performances. Boxes contained generally six places and were sold indiscriminately, the buyers taking the best vacant position available upon their arrival. All the seats were more or less undesirable—though perhaps no more so than in the grand opera in Paris, where really enjoyable seats are very few, and those only in the front of the boxes.

It is well known that the performances of the old operas, especially those of Mozart, have been more perfect at Munich for several years than anywhere else in the world. In this respect Munich has but carried out the intentions of Wagner, while at Bayreuth the Wagnerian idea of bringing out the beauties of the German school of opera has given place to the idea that there is no German opera saving that of Richard Wagner. In short, Bayreuth has been run like a family and town speculation, with all the unfavorable features appertaining to and growing up around such a one-sided conception.

Quite naturally, the venerable Cosima Wagner does not altogether relish this passing away of the scepter from Judah. the only sheet anchor left her is the monopoly of "Parsifal" and it is to be hoped that this monopoly can be retained, for her sake. Mainly because the opera of "Parsifal" is not a work which is likely to improve in reputation by being passed about among the court opera houses. In short it enjoys a very advantageous halo, which, together with its rarely beautiful *mise en scene,* have the effect of covering over many thin places in the music. My own opinion is that "Parsifal" is never likely to stand upon an equality with the other operas of Wagner, and by no means to stand comparison with the "Mastersingers" and "Tristan and Isolde" from a musical or a dramatic standpoint. At Bayreuth they manage it as "an act of piety" and the impression is like religious service. This is due, in the first place, to the laborious manner in which the audience has been brought some hundreds of miles out of its way from every part of the world for the sole purpose of hearing this work. Then they take a day off for the performance, beginning at four in the afternoon, with waits of about an hour between acts; the hall is darkened solemnly and the play itself is full of religious mysticism, with several features bordering dangerously near upon profanity (for example, the washing of Parsifal's feet in the fountain and Kundry's wiping them with the hair of her head—and this is not the only one). The chapel of the grail is beautiful, like an exquisite painting. The scene where the flower maidens attempt to seduce Parsifal, if carried out according to Wagner's ideas, would not be tolerated on any stage. He intended the flower maidens to be dressed in a pink fleshings with no drapery or other clothing whatever producing the effect of absolute nudity. Even Bayreuth rebelled at that.

No! The reputation of Parsifal depends upon its monopoly Just as soon as it comes out into the daylight of a cold and unfeeling world it will have to measure up to the musical beauties of many works, which in these points stand above it As for dramatic interest, it is absolutely devoid of it There is no dramatic movement whatever. The principal occupation of the players is standing still, except when they sit still or lie still. Parsifal stands in the observer's right fore

ground of the stage, with his back to the audience, for a full half hour at a stretch, while he is witnessing the holy supper in the chapel of the grail. Amfortas lies on a couch, and his part consists in a few slow and fatiguing bits of arioso. Nobody has work to do. Even Klingsor, the one active person in the cast, is more spectacular than active. As for Kundry—critics have given up trying to reduce her to a common denominator. She is a myth. Her chief occupation is sitting still—except for her alleged activities in obeying the demand of Klingsor. In short, from every standpoint, theological, poetical, dramatic, musical, and spectacular, "Parsifal" is impossible, or at least a clear case of "not proven." Therefore the fair Cosima has every reason for desiring to retain its control.

Everybody knows that Wagner was given to prolixity, even in his best works. In the "Mastersingers," for instance, the prize song is repeated under one pretext or another about seven times, the last of them being the real debut of this really beautiful song, namely at the great prize contest, when the hand of the Fair Eva is the reward. Now in most performances of the opera they cut out about three of these repetitions. Wagner's idea was that by introducing the song in a sort of rising gradation of interest, the listener would grasp its beauties and by the time of its final appearance at the contest it would have acquired for the listener that kind of charm which depends upon familiarity and an appreciation based upon repeated hearings. At Bayreuth they do not omit one of these sacred repetitions of "The Master." They give every blessed line; they are nothing if not conscientious. Yet the consensus of conductors now agrees that the dramatic interest as well as the musical are forwarded by cutting out part of these repetitions.

Bayreuth is under the dominion of what was once called "the leaven of the Pharisees," meaning the holding of the letter above the spirit, and the cult above the ends which the cult was originally intended to have served. It is quite time that another Jerusalem is builded, where also men may worship in spirit and in truth.

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An English writer, bent upon discovering what piece of

music was held among musicians to be the greatest work of all, wrote to many artists, especially singers, the list including among others the names of Mr. Jean De Reszke, Sir Alexander Mackenzie, Madame Albani, Dr. Frederic H. Cowen, Sir Hubert Parry, Sir Walter Parratt, Mr. Ben Davies, Miss Clara Butt. The replies were curious, and some of them not so far wide of the mark. For instance, Sir Alexander Mackenzie, president of the Royal Academy of Music, writes:

"The first three movements of Beethoven's Ninth Symphony have always appeared to me to be the highest achievement in purely instrumental music. In answering your question, however, I find it difficult to ignore opera, and in this art Wagner's 'Meistersinger' holds the first place in my estimation."

Sir Walter Parratt: "In varying moods I should give you different answers. Beethoven's C-minor Symphony, Bach's B-minor Mass, Brahms' 'Schieksalied,' even a far-off Palestrina would each at the psychological moment stir me most deeply."

Mr. Jean De Reszke prefers the prelude to "Parsifal." Madame Albani inclines to the Handel aria: "I know that my Redeemer liveth" as being on the whole "the most musicianly, melodious, expressive."

A question of this kind is not unlike one in dietics, as *e. g.*. "What do you consider to be on the whole the greatest thing to eat?" In this one would balance the preferences between the charm of candy, the sweetness of various delicate comfits, the solidity of roast beef, the sustaining quality of plain white wheat breard, the all-around nourishing capacity of "whole wheat bread," etc., according to the idiosyncracy of the writer; and no one could possibly give a complete answer, because after all it would depend upon the individual and his state at the time when the eating was to take place.

Even if the answer had been more closely defined, and made to include the piece of music which on the whole represents the highest ideals, tonally, emotionally, and in point of finish of style the answer would still be impossible to give with certainty. To begin with the most rudimentary answer of all in the list, that of the amiable Madame Albani, Handel's "I know that my Reedemer liveth" is indeed a song which touches

many deep and precious chords in human nature. Yet this touching is only in small part by means of the music. There is first of all the text, then the association with the most intimate ideas of our Christianity, and the art of the singer, in and of itself considered. The most that can be said of Handel's music is that the melody is dignified, and while in no very especial way related to the text it is still not related to any other text, at least it is not unworthy of the sentiment. But if we were to examine the music from a dramatic standpoint, as an emotional setting of the text, it would not bear any very close comparison with a short aria some time earlier in the same work—"Behold and see whether there be any sorrow like unto His sorrow"—in which the music is beautifully sensitive and very dramatic in its relation to the text.

Let it be granted therefore that there can be no answer to such a question. There *is* no one greatest piece of music. If, however, we extend the question to complete works, it might not be impossible to specify some few works as combining on the whole great musical workmanship with the expression of very noble moods of the soul—moods noble, rare and representative of the few moments in life when one really comes into the light of the Infinite.

Were such a question left to me, in this larger form, I think I would say that Brahms' *German Requiem* touches a high range of beauty, a noble succession of moods, a serious view of life, such as one might take in the immediate presence of death, when all the usual interests of living have sunken into their place below the great overpowering conception of immortality, holiness, and endless joy. In such a mood the Brahms music falls like a benediction. I doubt whether there is any one complete work of Beethoven which stands upon this lofty plane. The great Mass in D-minor I do not know, never having heard it when it awakened the impressions it is supposed to contain. Nor would I place the Bach Passion music upon so high a plane; but perhaps the Bach Mass in B-minor might be here included. This, again, I do not know in the same sense. As for the greatest moments of Mozart, Haydn, or even the later masters such as Liszt, Mendelssohn and Wagner—I do not think they have ever reached this level.

Along the range of purely human emotion, the musical feel-

ing of the life that now is, parts of the symphonies of Beethoven rank high. For instance, perhaps all of the fifth, most of the third, particularly the entire first movement, which is colossal in its serene dignity; the first three movements of the ninth, although here the purely human element of striving underlies it all and the sense of striving has no more place in the greatest moments of music than in our conception of heaven. One may have striven to get there, but once there it is no longer in accents of striving but of peace, and many sided richness of optimistic experience—surely this must be the atmosphere of heaven. And while work there must be, else everybody rusts out, it will be a work which is full of joy, helpfulness and intimate association with the highest possible ideals of human living and enjoying.

It is not certain whether one would prefer a piece of the newer music, with its element of personal appeal, or one of the older schools represented by Bach and Haydn, in which nothing is personal, but everything glows in the impersonal light of a purely musical interest. There are times when this latter is a boon; there are other times when the personal note alone gives solace. It is a question of moods.

Even in the pianoforte sonatas of Beethoven there are a few movements which have something of this impersonal elevation in them, and without in any way losing a certain feeling of a strong personality still seem to soar and soar in a pure elysium. Such a movement, it seems to me, is the *Largo* of the second sonata; almost the same spirit is in the *Adagio* of the pathetique; and something like it in the pure melody of the *Arietta* of the last sonata of all. So also in the symphonies, the slow movement of the second has the same spirit; and the *Allegretto* of the seventh, not to mention the *Adagio* of the ninth. Still, after all it seems to me that these elevated moods are reached more perfectly in Brahms' *German Requiem* than anywhere else; and curiously the most perfectly of all in the one movement which illustrates his wonderful structural powers most completely, namely, the great fugue which rests upon a pedal point from first note to last.

This lofty note of the everlasting and the eternal is never touched by Schumann or Chopin. There are many movements of exquisite beauty in both of these great masters; but it is

always something immediate which is in question. Time and space still rule over everything. It is human living, human striving and sometimes human sorrow; but never human opening out in the light of the eternal, the established, and the completed. Nevertheless to point out this fact is not to belittle these great composers, who through their writing so exclusively for the pianoforte are destined to remain for many years yet the most precious possessions of the music lover and the most frequent companions in all his finer hours and moments of exultation, discouragement, or sorrow. As Tonio says in the prologue of the "Pagliacci," "these are human sorrows, human tears, human joys and human victories which are here brought to realization." In the nature of the case there can not be any such thing as a choice of some one such moment as the best or most important of all. For the moment, that piece which changes lonesomeness into solace, sorrow into trust and discouragement into exultation, is the piece which is best of all—for that time. But everything is limited and temporary, the question of fitting a mood and its transition to some other more comfortable note of the scale of human loving and hoping. W. S. B. M.

## A FEW THOUGHTS ON SCHOOL MUSIC.

It is to be feared that a damaging fault underlies most of our school music teaching which is expected to result in good sight reading. The child begins to deal with notes and to half read from them before having any definite musical concepts. The alleged reading is therefore nothing more than a more or less expert guessing. This is probably as true of one system as another, and is due to the foolish American antipathy to employing any notation but that of the staff. All elementary music deals with tonality, simple diatonic tonality. Psychologically considered all keys are alike to the child, excepting the incidental differences due to higher or lower range in voice. To learn one set of terms is therefore sufficient, and if the notation could conform to this it would be a great deal simpler to the child. The figures of the Paris-Cheve system or the initial letters of the tonic sol-fa afford just such a notation, universal, simple and definit—while the staff fulfills in elementary work none of these conditions. It is the same with time notation. The elementary facts of rhythm are pulse, accent, and combined or divided pulses. Our usual notation has a large variety of ways of representing things which psychologically and musically are identical. Why not recognize this fact and employ the simplest possible notation until the actual musical entities themselves are distinctly felt and cognized by the child?

As it is a child tries to read scale skips of which he has no distinct cognizance, *i. e.*, he can not form silently a definit mental image of the sound of the interval or skip. This holds in the melodic phrases he is asked to read. By far too little time is spent in developing this subjective knowledge of the sound of music before busying him with notation schemes, which given an appearance of difference to musical effects identical or closely related. Too little attention, also, is paid to definitions and terminology, in order to have all the ear effects defined in terms of ear; and all eye effects defined in terms of

vision, later to be related to the ear effects to which they correspond. A clean definition assists retention and comprehension. A confused definition promotes ambiguity and confusion.

I believe now, as I have any time this thirty years (and experience has demonstrated it over and over again), that the staff ought not to be introduced in school singing until after about three years' training in some notation which confines attention to the particular things necessary to the performance of the songs or studies in question. With the staff introduced at beginning, the master is reduced to the alternative of confining his work to the key of C a very undesirable length of time or else of confusing the child where confusion is not necessary. That the children blunder along and become fairly accurate guessers from the staff, is admitted. But the point is that they ought never to be allowed to guess at all. First a concept, then a name and sign for it. Always the same sign for the same concept. This would be plain pedagogy in any other branch than music. Why not also here?

* * *

I am looking for disturbances of some sort in public school music circles before very long, if indiscreet efforts at thinking are not controlled. During the past month there have been three large and very intelligent summer classes devoted to the music-systems of the Ginn, Silver-Burdette and American Book Company publishing houses; and a well attended symposium conducted by Mr. Robert Foresman, devoted to the Modern Music Series and the principle upon which it is claimed to rest —which is that song is of an inspirational character, a melody being something impossible to create definitly by following after a rule; and that in order to secure lively singing and the best results of school music, the material sung ought to be long very largely to this inspirational kind of song. Mr. Foresman goes so far as to have his exercises, many of them, manufactured after patterns already illustrated in the songs in the same connection.

In opposition to this view of the inspirational quality of school song, comes the definit teaching of Mr. Thomas Tapper, one of the authors of the Natural System, who declared, before his class of first and second year students in the summer school, that an exercise "is a song without words; and

a song is an exercise with words. A complete song might be described as consisting of four short exercises with words." Of course, Mr. Tapper at the moment was speaking from the standpoint of teaching sight reading, but it must be admitted that there is a great deal of material in all the books of school songs which bears out Mr. Tapper's theory. The proper answer to his statement, therefore, would be, simply: "Some are."

Speaking of inspirational songs, it is interesting to note that Mr. William L. Tomlins has completed a new book for schools, filled with the selections with which he has done such remarkable work in awakening musical feeling, and the book is published by the new house of C. C. Birchard & Company, in Boston. It will be a long time before the last word will have been said in school music. Any collection, no matter how thorough or systematic, soon wears out, through school room attrition. All the good songs become so well known to the children as to be without value, even to the young ones for training, since they are already known by ear.

A very curious surprise was sprung upon the school music public when it was announced, July 1, that the Modern Music Series had been acquired by the house of Silver, Burdette & Company, which had been supposed to be its most active and determined opponent. It appears that this ownership had existed for nearly a year already. Thus the house of Silver, Burdette & Company now controls the old books of the Tufts series, several accessory works in this department and the entire musical publications issued by Scott, Foresman & Company. Mr. Robert Foresman, and an educator of remarkable power, one of the most indefatigable promoters ever known to school music, goes to the house of Silver, Burdette & Company. Mr. Foresman is much more than a promoter, since the Modern Music Series is practically his work, he being designer, contractor and builder of the same, many musical carpenters and artists having been employed upon parts of the books.

Despite the success of the new series, it was gratifying to note that the teachers of the established systems seemed full of courage and faith. Evidently this is a large country and it takes a vast number of school singing books to keep it going.

W. S. B. M.

# THE "HOW" IN THE RECITATION.

BY GRACE HOWARD.

If there is one thing more than any other to be constantly kept in the mind of the supervisor of music in common with every other member of the faculty in a Normal school, it is that we are, or should be, preparing students to go out to the public schools of the state to teach music.

In this paper I wish to offer a few suggestions which I sincerely hope will be freely and fully discussed. I shall simply touch upon a few points that appeal to me as being vital, and put some questions to you which I have been asking myself during the time I have been teaching in the Normal school, many of which I have not as yet been able to answer with satisfaction to myself.

Normal schools are being criticized because they do not send out persons properly fitted and prepared to teach music. A large amount of the blame for poor music work and bad singing in the public schools is laid at the doors of the Normal schools. Are such criticisms and assertions just? Are the majority of our students, when they leave the school, capable of taking charge of the music in their grades? I am, I must confess, inclined to answer, no. Then what can be done in the Normal schools to change this state of affairs. It is my purpose to give some suggestions as to how this may be accomplished.

Let us consider for a moment with what previous preparation the teacher enters, what does she bring in the way of previous musical training? Very, very little, and that little often worse than none at all. Three-fourths of the students who enter the music classes in a Normal school have lived where the musical advantages are limited to the church, Sunday school, and possibly an occasional term of singing school, and these do not always tend toward giving all that could be desired as to correct ideas of music and singing.

As a general thing the Normal schools of this state provide for two terms of ten weeks each for the music work. Is it

possible, unless entering with previous training and ability, to equip teachers in that length of time?

When so many of the schools, more and more, are introducing music as a part of the regular school curriculum, the work to be given by the regular teacher, without the assistance of a supervisor, is it not necessary to have a more extended course in music? We must remember that unlike geography, arithmetic, reading and spelling, they have not had instruction in music from the first year of their school life, then is it not true that more necessity exists for training in this branch since the average student has had more experience with mathematics than music? Is not the reverse the true state of affairs?

Many students on entering classes do not know a staff from a clef, and yet we are expected at the end of twenty weeks to have prepared them to teach music.

Many students have expressed their desire for another quarter of music in the course, and I feel confident most of them would willingly take all the instruction in music that the required course of study would permit. They, as well as we, realize that in order to teach children to read notes they themselves must be able to read them.

What teacher without being master of the subject she is to present, can teach with spontaneity, and are not life, enthusiam and spontaneity requisites of music teaching?

Another thing, many of my students take professional music before taking any other professional study and before they have had enough theory, some before they have had any, to put in practice or even to grasp or understand the simplest educational principles applied to the teaching of every subject. This certainly should not be, the student works at a great disadvantage.

I have found the necessity of unteaching many of my students. This was brought forcibly to my attention a short time ago. The lecture that particular day had been upon the care of the child voice. I had tried to impress upon the students the crying necessity of insisting upon the children singing sweetly and softly. One young man who had taught for some time, and seemed much interested in the music work, came to my desk at the close of the recitation, and said:

"Well, Miss Heward, I have learned one thing to-day that I never knew before, and that is that children should sing softly. Why, our institute conductor has said to us time and time again, 'Make the children sing. Make 'em sing till the windows rattle!!!'" That one thing, the subject of sweet, soft singing has to be forcibly impressed upon our students, has to be told and retold in a forceful, convincing way. It seems sometimes to me that I talk quite as much about that one thing as everything else put together, and yet not a day passes in visiting classes of practice teachers that I do not have to write, "The children's voices are loud and harsh. You must insist upon soft, sweet singing." The trouble is that for many years they have been accustomed to hearing that hard, forced tone which invariably is brought on by making the "windows rattle." Their ears are untrained to soft, sweet tones. Too much can not be said to them along this line. Make them realize that they are doing the child a physical injury. This appeals to them when many other arguments fail. I know it is natural for children to sing too loud, they do so without any urging from the teacher; nevertheless it is all wrong and the teacher must be made to know this and to feel the importance and need of continued watchfulness to secure soft singing.

A much vexed question with me is the advisability of having the students take charge of the rote work. I feel some hesitancy in making the confession that heretofore that has not been my custom.

Keeping in mind "the greatest good to the greatest number," I have not given any of that work to the practice teachers.

Will you please give me your opinion on this subject? I know they are obliged to take this work when they have schools of their own and it seems that we are only doing them justice and giving them what by right they can demand, in allowing them some experience in rote work before they leave. But how can we intrust the sweet, pure voices of our children to the untrained, uncultivated and many times disagreeable and unpleasant voices of many of our students? Ought this to be done?

When the work in rote singing is being taught and discussed, to show them the proper way of teaching rote songs

to children, a class from the practice schools is taught before them, the class observing the manner and method of presenting rote songs. They are urged, and often do attend the chorus practice in the different departments, but is that giving them all the work to which they are entitled?

Quite an amount of time is spent in discussing the kinds of songs to be taught children and a list of books for the different grades given them.

Another crying evil which must be forcibly put before our students as a crying evil is that of the teachers singing with the children. The fact that they must refrain from doing this comes to most of them, I find, as a revelation, they always have sung with the children. And I ask myself, can we wonder at this when less than a year ago a supervisor of music from a Normal school having listened to a chorus practice in one of the departments said to me: "Don't you ever sing with your children?" and receiving a reply in the negative, said: "Well, I suppose it isn't right, but I do love to sing with them, so I very often do. I suppose it is wrong."

Should we not endeavor to make our pupils realize that even though they may not possess the ability to sing beautifully they may successfully teach note singing, that one possessing the requirements for teaching any other branch is capable of conducting a class in note singing. I know this to be so. We all from experience know it to be true. I am in favor of having more students take practice work in music during their course in the school. I am not prepared to say have all take the work. Here it is largely a matter of choice and no one who says he can not teach is obliged to try. People learn by doing and this is the place for them to learn. Here they have what they may never have elsewhere, the opportunity of teaching under the direction of a trained supervisor who aids them with suggestions and kindly criticism. Ought they not to take advantage of this? Many after having left school to teach realize this themselves and say to me upon returning to the school to visit, "How I wish I had had a practice class in music when I was here."

The question which comes to me is this, is it fair to the Normal school, to the teacher of music, to the students, to the school in which they have charge of the music, for them not

to have a practice class in music? Were any of them certain of not having to do this work it would be quite a different matter, but one never knows when this may be required of him.

I find an inexperienced teacher in teaching young children has to be warned against crowding the subject matter; the child mind refuses to assimilate anything which it does not readily understand. Every primary teacher knows that instruction in music, as in everything else, must be oft repeated and thoroughly taught.

Quite the reverse I find to be true in the work of the upper grades, the teacher often fails to realize how much work can be accomplished in a recitation of fifteen or twenty minutes, provided the work is well planned, the subject matter well in hand, the attention of the children held and time not occupied in unnecessary talking. In the latter an inexperienced teacher is apt to fail us in a music class, perhaps more than in any other subject. If the work is well directed and properly planned the children will accomplish much with few directions.

Many of our students have a wrong idea, in some of them firmly rooted and difficult to change, as to the treatment of monotones, believing them to be hopeless, incapable of being taught to sing, a drawback and nuisance to the class in general, and so they are forbidden to take any active part in the work and the teacher drops the matter there, believing it to be utterly useless to attempt teaching them, a sheer waste of time and patience. I have had them evince the greatest surprise when I have made the assertion they should be allowed to sing, not only allowed but encouraged to sing, and that as a rule they can with proper treatment, in a short time be converted and brought into the fold of sweet singers.

Should we not make a plea in behalf of these monotones, who with but very few exceptions can, with proper training and treatment, be taught to use their ears and voices?

Should it not be a part of our work to impress our students with the power and magnetic influence of a teacher's voice over children, not alone in singing but in conversation as well? Are not the music classes the places where this work should be done?

Is it possible to send pupils from our classes with a desire

to broaden the knowledge there acquired, with a desire to teach themselves by reading helpful and suggestive articles in books and magazines, by availing themselves of every opportunity of hearing good music and so keeping in touch with all progressive teaching?

One more point before I close. Would it not be well, if we find any in school particularly endowed with musical ability to encourage them to specialize?

I have not been able in a paper of this length, nor have I made any attempt to treat any of these subjects exhaustively. It has been my intention to throw out some suggestions for discussion. May we have some, if not all, discussed?

Oshkosh Normal School.

# THE PROPER CARE OF VOICES IN SCHOOL SINGING.

BY ROSA FLING MARDEN.

One of the greatest failings noticeable in our public school music teaching to-day is that of neglecting the proper cultivation of tone. Great care should be taken with the voices of the children from the very start. A light head tone should be used and the sweet, bird-like quality preserved. The great tendency is for the child to sing loud, to fairly shout in rote singing, unless he is judiciously guided. Allowing such singing by the children certainly has very disastrous effects, and too often ruins voices which might have been made beautiful. In a quiet way, much work may be given a class, which one would give a private pupil in voice culture. I do not believe in saying anything about breathing or tone production to pupils in the lower grades, but I do insist on soft singing. Always open the singing lesson with several scales sung from upper "do" down, first with syllables them with "loo" or "lo." It is surprising how soon the children learn to distinguish for themselves the difference between a bad tone and a light, flexible quality. The improvement in the voices of the children under my charge has been very marked in the work this year.

Another thing which has plainly shown itself is the beneficial effect of personal work. Many teachers think it an impossible thing with crowded classes and fifteen or twenty minute periods to do individual work. I know, by planning, that a few pupils may be heard to sing alone each day. In this way they gain confidence in their own power of expressing themselves, grow accustomed to the sound of their own voices and become independent workers.

Constant drilling in true perception will in a surprisingly short time show great results.

Children learn quickly to think true and soon answer by syllable what is sung to them with "loo" or "lo." This ear training should be practiced from the very first, as well as

allowing that child to write down his musical impressions. Nothing pleases the smallest children so much as allowing them to go to the board, make a staff, and write on it the little melody you may sing to them. Then let them sing one and let the teacher write it on the board. In this way the child by degrees is gaining a musical vocabulary, which in future years he will prize.

The teacher of vocal music can not be too particular in the teaching of time and rhythm. It must be made a personal matter and each pupil must be required to keep the time in some quiet way. The successful teacher in any department is the one who soonest places the pupil where he can work independently and dispense with her aid.

Another important feature is the selection of rote songs to be taught throughout all the grades. Great care should be taken that they are of the highest order, that the music be pure and by the best composers; that the sentiments are inspiring, uplifting and such as will tend to develop the best side of the child's character.

In the teaching of these songs as well as all other music teaching, the teacher must in herself be filled with a love for the subject before she can hope to be successful with those placed under her charge. Unbounded enthusiasm and untiring zeal in the correct performance of one's duties each day is the only sure passport to success in the field of school music.

Odell, Ill.

# MUSIC IN THE PUBLIC SCHOOLS OF LAFAYETTE, IND.

Lafayette, a city of some twenty thousand inhabitants, seat of Purdue University and one of the wealthiest small cities, per capita, in the United States, may well be proud of its public school system and especially may it be proud of the music department of this public school system. This department has been in existence practically only twelve years and it owes its present excellence to the musical skill, enthusiasm and untiring energy of the able supervisor, Mr. J. S. Bergen, under whose loving care it has been placed these dozen years.

That this tender infant was lovingly cared for and tenderly nurtured through its infant years, until now it is developing into a full grown youth soon to become an adult in full glory of manhood, may be seen by a visit through the schools, such as the writer enjoyed a short time ago.

Twelve years ago the music of Lafayette received a strong advocate when Mr. Bergen was elected to his present position. He had carefully fitted himself for the work by hard, painstaking study in two of the best colleges in Ohio, and in Shelbyville, Ind., whence he came, he had already shown to the public that he was not only a superior teacher, but a musician of broad culture. Immediately upon his arrival he began the organization of a military band of fifty-four pieces and out of this raw material soon molded an organization that was the pride and delight of all.

Not long after, a high school symphony orchestra of thirty-one pieces was organized and was soon able to play well such overtures as "Caliph of Bagdad," "Tancredi" and other standard concert numbers. Mr. Bergen believes, as does the writer, in developing whatever musical talent he can find in the public schools, whether it be vocal or instrumental. By giving the young instrumentalists such training, they get an experience in concerted and ensemble work that they can not get in after life without the expenditure of an immense amount of valuable time and money.

Meanwhile, in the public school work, cosmos was being

wrought out of chaos. The teachers, who were mostly women, took very kindly to the work, and were soon able to attempt the teaching themselves, under the kindly direction and encouragement of the supervisor. In order to help them more directly, grade meetings were held and are still held, in which the work is gone over and discussed thoroughly under the direction of the supervisor, and there is not one teacher in the whole corps who is not perfectly loyal and who will not do all in her power to advance the work in music, which surely argues well for the supervisor and contributes greatly to the success of his work.

Several years ago, a change was made in the text books used throughout the grades and the study of music received a wonderful impetus as a consequence, because the work the pupils are asked to perform means so much more to them than formerly. In this system the children are asked to sing exercises in which words are the basis, as they should be in all vocal music, instead of a collection of dry, tuneless, meaningless, technical, musico-gymnastic performances that some authors would have them do. Why is it that we ordinary mortals enjoy a song more than an instrumental composition? The same melody may be beautifully played on a piano or violin, yet it does not mean as much to us as when wedded to words, showing that in vocal music poetry should be the foundation upon which to build.

In the first grade, we found the little people getting their vocabulary of tones by means of imitation exercises in which the vowel elements of the language predominated, and by reading simple exercises to which words were applied at once. In the second grade, where two and three part measures were used along with easy skips, appropriate words were applied. In the third grade different keys were used. In the fourth grade, difficult skips, eighth notes and two-part singing were being introduced. And so, all through the grades, the work is nicely graded and the pupils found no difficulty in studying the formation of scales, modulation to dominant and sub-dominant keys, modulation from a major key to its relative minor, from a major key to its tonic minor, etc. The boys have developed wonderfully under this treatment simply because they are given a part to sing that is not written in thirds and sixths

that they could sing with their eyes shut—but a part that is melodious and at the same time contrapuntal in its form. They not only hold their own but, in many instances have developed into more correct readers than the girls.

The natural result of all this thorough training would be that when pupils reach the High school they are prepared to do good chorus work. At present that is the only kind of work done there, but next year Mr. Bergen expects to put into operation a High School Extension Course in which Thorough Bass, Harmony, Form, History, Biography and Criticism will be taught. A series of song recitals have been given by the High school, in which choruses from "Athalia," "Creation," "Crucifixion," "Bohemian Girl," "Lucretia Borgia" and a number of smaller choruses were used.

Two years ago, Butterfield's "Belshazzar" was given by the High school and was spoken of by the local newspapers as "the best chorus work done in Lafayette in a long time."

At present they have almost ready for public performance, Gaul's "Holy City," Anderton's "Wreck of the Hesperus," Faning's "The Miller's Wooing," and Cowen's "Rose Maiden."

The practical outcome of this well directed work has been the strengthening of the church choirs throughout the city; for with but few exceptions the singers have received no other training than that of the public schools.

The organization of a good choral society is only a question of the near future. The material is being supplied, the enthusiasm is being kindled, but because of certain social conditions, which exist in the city, the time is not quite ripe for organization. It is sure to come and at no distant date.

Mr. Bergen believes thoroughly in association work and has identified himself with the various professional associations of his state. He has three times been chairman of the music department of the I. S. T., twice chairman of the N. I. A., twice elected president of the I. M. T. A. and at present holds the office of secretary of that association. He owes much of his enthusiasm for the work to the professional spirit cultivated by association with his fellow teachers. He is to be congratulated, the schools are to be complimented and the school board is to be commended for its wise selection of such an instructor in music for the public schools.

"In your recently published Teacher's Manual of Mason's Technics I notice that you do not approve of Dr. Mason's manner of playing the first form of the two-finger exercise, 'for the clinging touch.' Why is this? J. B."

I have discountenanced this method of playing the two-finger exercise for the following reasons, while admitting that it is remarkably well adapted to secure the bearing down upon the keys from the triceps muscle, the missing something which five-finger practice almost invariably fails to secure. In all my observation, amounting to some hundreds of cases, where students have worked this up from the book, I have found, with only a very few exceptions, that the sliding over of the finger to the second key is done by moving the whole hand, the finger remaining entirely set and stiff. This is directly contrary to Mason's directions, which are that the finger should be moved over by pulling inwards its point, the finger sliding over and not the hand. Moreover, the pupils who have worked at this a few months invariably have shown themselves unable to play a simple passage with a pure legato, but always with a super legato, the finger remaining upon the key already sounded despite the fact of the next tone having been taken. I have found that the practice of this form in the chromatic scale and diminished chord, where sliding is impossible, and the liberation of the finger first playing at the precise moment when the second tone is sounded, results in a pure legato, adapted for melody playing. In Dr. Mason's experience I have no doubt these unfavorable results of the sliding practice are unobserved, owing to the superior intelligence of his pupils in the commonplaces of piano playing. Unfortunately there are hundreds of people giving lessons who lack these rudimentary instincts of piano playing. It is they whom I have in mind. M.

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## DATES OF COMPOSERS.

"Can you tell me the date of birth and death and nationality of the following: Carl Bohm (Still as the Night), Denza (wrote A May Morning), C. B. Hawley, Adam Giebel (composer of Esquimeaux Slumber Song), William Hutchinson (wrote Pierrot) and C. Loewe (wrote An Indian Tale). B. A. B."

Karl Bohm, pianist and salon composer, born Sept. 11, 1844, Berlin; lives in Berlin. Luigi Denza was born near Naples Feb. 24, 1846. He has written an opera, "Wallenstein," and many songs, which have had splendid success. C. B. Hawley is an American composer, but I do not find his dates. I believe the John Church Company publish his songs. Adam Giebel is most likely a nom de plume. William Hutchinson I do not know. C. Loewe is also probably a nom de plume, intended to confuse the buyer with the older Carl Loewe, who developed the ballade.

It does not much matter about the names and dates of the writers of the easy teaching pieces for piano, as so many of them are the work of mere hack writers or young composers of no great promise. It is like trying to get the dates of all the writers of little stories in a paper for children. A few will be found to be the work of writers of reputation and sense; the great majority have nothing to do with literature. It is, however, well to distinguish between the composers who are worth knowing and those whose pieces you happen accidentally to give the pupil merely as amusement.

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## MATERIAL FOR CHILDREN.

"I have a pupil two years old who has just finished Landon's Foundation Materials. What shall I give her now? K."

Probably she will do well with grade II of Graded Materials, which as you will see by the advertisement elsewhere printed are selected from the best standard sources with reference to diversity of style and musical quality. With reference to applying Mason's exercises to her case, I think if you will carefully read through my "Teacher's Manual of Mason's Technics" and then try the earlier exercises, you will find it practicable to begin with her all right. Follow the order of the practical schedules of arpeggio work (pages 97 and 98) and give also the two-finger exercises according to my directions. Try it. It is easy enough. For poetical playing your pupil will be very much benefited by working along in my Book I of Studies in Phrasing, in connection with the Graded Materials. (Observe, Graded Materials is not the same as the Standard Grades, with which my name is also connected.) W. S. B. M.

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## FINGER FALLINGS.

"In playing forte without arm weight, do not the fingers have to be struck down with force other than their own weight? My German teachers have always told me to let my fingers drop or fall of their own weight upon the keys, and not to strike or push the fingers down. But I find that the actual weight of the fingers thus falling scarcely depresses the key. P. L."

So also some German teachers direct that velocity is to be gained

by simply increasing the speed, but never hurrying. Both are wrong. When a strong tone is wanted, the finger strikes down with force and great velocity. There is also a weight of the arm resting upon the keys. It is this firm holding of the arm which gives the finger a fulcrum and makes it possible to produce a strong tone. There is no strong tone possible by mere finger fall. The older methods of German practice, especially five-finger forms holding one or more keys, almost invariably generated stiffness of wrist. In an effort to counteract or avoid this fatal hindrance to good tone, the later teachers made a great deal of looseness and falling of finger. The finger falls in the sense of moving freely upon its hinge at the metacarpal joints, but it has to be put down with decision if tone is wanted.

If I remember rightly, Mr. Virgil lays stress upon the free falling of the finger; but then he has means of gaining what he wants in the way of force by turning up the touch of his clavier, so that force is indispensable for producing the clicks. Mason's way of playing heavily in the quarters and progressively lighter in the shorter notes is very practical. The art of avoiding stiffness is not to have the tension too soon and not to retain it for a single fraction of a second after the tone has been produced; at the moment of making the tone there is tension, and, when the tone is strong, a good deal of it. This matter is discussed carefully in my Teacher's Manual of Mason's Technics. It should be understood once for all that artistic playing is impossible without tension—and, in *forte* work, great tension. The art is to have it floating from one point to another as required, and not to permit it to get stuck in some one muscle and stand in your way. In playing strong you use force, and much of it; in playing fast you hurry, just as you do in running away from some one. Try the experiment of training a fast trotting colt without ever allowing him to hurry. Where will his "fast" be if he never hurries?

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## PHRASING.

"When two or more phrases are alike, should the second be played softer than the first?

"Does the expression 'subject of a piece' have reference to the different movements or each new part of the same movement?

"How can you prevent the clicking sound when the fingers strike the keys? What is meant by 'ensemble' playing? R."

A piece of music is always going up hill or coming down. When a man repeats the same thing over two or three times, he is necessarily doing one of two things—either trying to "rub it in" or else "crawling off," i. e., trying to find some easy way out. Now the sense of the piece will show which one of these two things the composer is doing. When he is trying to make his idea stronger he needs additional emphasis on his repetitions, up to the climax; but, if he is trying to get

out easily, without being noticed, then you play his repetitions *diminuendo*. Generally the former is the case. That curious theorist, Mr. Frederick Horace Clarke, declares that two successive phrases ought not to be played in the same speed, but always faster or slower. This is an individual eccentricity, which nobody shares with him. You will be like the old hunter in the story; if you read all the musical papers, you will meet with lots of queer customers when you happen to be out without a gun.

Every piece of music, every chapter in a piece, every movement derives its character primarily from some one musical idea, which is repeated in it more times than any other idea, and therefore becomes the subject. The subject of a piece is exactly the same thing as the subject of a conversation—it is what the man is talking about. You find out what the man is talking about by noticing what he says; so in the piece, the thing which he is talking about, harping upon, is the subject. It is generally a phrase, two measures or so. The subject has a certain rhythm which gives character to all that part of the piece in which this subject prevails. When he ceases to talk about this idea and advances a new one, this in turn becomes a subject, provided he makes it a subject by talking about it—repeating it, coming back to it. If he simply mentions it once, it is not a subject.

I referred your question about the clicking sound to the "wise woman of Philadelphia," and she says that if you will cut your nails you will suppress the clicking; or, if you will not curve the fingers quite so much. If the clicking is not between the finger and the key, but in the action, she says that it will make no difference when you cut your nails.

"Ensemble playing" is the playing together of several instruments, in such a way that all co-operate in the result, sometimes one having the leading melody and sometimes another. It is a very different thing from solo playing, where you do not have to consider anybody but yourself and your own ideas. W. S. B. M.

PRACTICAL INSTRUCTION BOOK FOR BEGINNERS ON THE PIANO. By Carl W. Grimm. G. B. Jennings Co., Cincinnati.

In this little book Mr. Grimm has told again the old, old story of the piano beginner. Many will be pleased with the variety of folk songs and pleasing airs in the book; others will regret the absence of any instruction concerning touch, the disregard of certain precautions commonly considered advisable in the first steps, such as the avoidance of repeated notes in finger passages, except where repeated finger touches are in question. Mr. Grimm devotes himself at the outset to familiarizing the pupil with the staff, and then proceeds as soon as possible to playing. At the beginning he has a graded list of material in the way of studies, pieces and amusements, which some teachers will bless him for. As a fact, however, it is so large as to be practically worthless to the young teacher unable to examine the pieces themselves at the music store. The book is also silent concerning the advisability of ear training, varieties of touch, and the like. In short, it is a collection of easy and plausible material rather than an instruction book properly so called.

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TEACHING PIECES. By Carl W. Grimm.

Mr. Grimm has written a considerable number of teaching pieces, of which there are two books belonging to the first or second grade. Very easy, symmetrical and very commonplace. All the pieces have titles, such as "Merry Go-Round," "Jumping Rope," etc., and the material will pass muster for amusement. It is curious, however, to find a theoretical harmonist of Mr. Grimm's range forgetting his musicianship so completely as in these very commonplace little pieces. Certainly something better ought to have come from a source so highly approved.

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IVANHOE. Piece de Salon by Carl W. Grimm.

A sort of mazurka, passing into a waltz. The first idea is not so bad; the second, barren; and the third pure "sozzling" with sound—too poor for a good musician to have written.

* * *

JUNEBUG'S FROLIC. By Carl W. Grimm.

An easy finger piece for the third grade. "An old, old moon, oft seen before," as the poet says.

GIUSEPPE MARTUCCI. Tre Piccolo Pezzia per Piano. Op. 78. Carish and Jaeniche. Serenata; Minuetto; Capriccio.

These three little pieces for piano are in the modern Italian style, requiring a very neat and precise rhythmical treatment and a good touch. When so played they are pleasing, but naturally of no great depth. Admirable for precision of style in playing. The Minuetto is perhaps best; next to that, the last—which is very elusive.

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(From A. P. Schmidt.)

FIVE SONGS FROM "THE ROUND RABBIT." Words by Agnes Lee; music by E. B. Hill.

"'Tis every night I watch for sleep."
"The Moon in the Pond."
"O Round Moon."
"Vanished June."
"Lullaby."

Five pleasing songs upon words for childhood. The music is easy and natural, and suitable for pleasing children—in other words, quite suited to the text. The composer is the talented young man whose elaborate paper upon "Program Music" will be completed next month in these columns. And, if a modest reviewer might speak his mind, it would be to say that a start like this gives a world more promise of a future than to begin with a grand opera with two score principal characters, an orchestra of two hundred, and a stage of two acres area.

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SIX SONGS FOR VOICE AND PIANOFORTE. By St. Niewianomski. Carisch and Jaeniche.

These six songs (with German and English words), from the Polish, are of more than ordinary interest.

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(From A. P. Schmidt.)

MADRIGAL. For piano. By James H. Rogers. Op. 22.

A pleasing piano piece of low fourth grade, rather out of the beaten track. Pleasing.

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WALTZ SONG. "THE APPROACH OF SPRING." By W. Berwald.

A pleasing concert song, not very difficult. Key of B flat.

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"SPIRIT OF THE LIVING GOD." By W. Berwald. Op. 16.

An effective church duet for soprano and tenor. Likely to be popuiar. The accompaniment will not be very effective upon the organ, or it will have to be arranged quite a little.

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"THE HOUR WILL COME." Composed by Alban Foerster. Op. 158, No. 2.

An effective song, translated from the German (German words are also given). Belongs to the better class of new things. Not difficult.

CHRISTIAN SINDING.

# MUSIC.

## NOVEMBER, 1901

## CHRISTIAN SINDING AND HIS WORKS.

BY MARY WOOD CHASE.

Among the vast number of composers, who have been strongly influenced by the genius of Richard Wagner, few, if any, are more remarkable than Christian Sinding. Wagner's ever changing tonality, his full, rich harmonies, and his brilliant development of the orchestra, even the *Leitmotifen,* Sinding has transplanted and made his own by the Norwegian spirit which he infuses into his work.

A remakable trio, the brothers, Christian, pianist-composer. Stephen, sculptor, and Otto, painter; all of them noteworthy in their respective spheres.

Christian was born in Kongsberg, Norway, January 11, 1856, and after studying violin and musical theory for some time in his native home, he went to Leipzig at the age of eighteen. For three years he studied in the Leipzig Conservatory, horrifying his worthy but pedantic professors by his absolute scorn for any rule which stood in the way of his freedom of self-expression. Oftentimes must they have had occasion to gravely shake their heads over the open fifths, which even then Sinding delighted to use. These open consecutive fifth occur frequently in his compositions, and as used by him produce a bleak, inexpressibly lonely impression, as of the vast expanse of the icebound Baltic and long wintry stretches of snowy mountains.

It is a significant fact of the suggestiveness of music that this same impression has occurred to others quite independently. Schumann once wrote of a coincidence which happened while playing a Schubert March with a friend, "I. asked him whether he saw any fixed picture before his mind's eye, and he answered, 'Yes! I was in Seville more than a hundred years

ago, among Dons and Donnas, with their trains, pointed shoes and daggers, etc.' Strange to say, our visions were the same, even to the name of the city." Schumann remarks in another place, "Good Heavens! will the day ever come when people will cease to ask us what we mean by our divine compositions? Pick out the fifths, but leave us in peace."

These two stories serve to show the vivid, picturesque, original imagination of the composer together with his dislike—shared by nearly all true musicians—to fixing a set, formal meaning to the art, whose very beauty is its elusive, spiritual and emotional character. Try to express a deep emotion in words, even though it be anger or hatred, how tame all words seem. The deeper, more intense the emotion, the more impossible to find suitable expression in words. It is beginning here, with inexpressible emotions, that Music reaches its highest sphere, becomes most beautiful, most wonderful. Any attempt to bring it down to fixed ideas, so as to always suggest certain situations or emotions by certain Motives, no matter how ingeniously wrought out, is the old attempt to bind Pegasus' wings and harness him to Earth.

The most glorious music has been written, not to paint stories in musical tones, but because the composers, being strongly influenced by certain emotions, expressed them through their musical medium, as a poet through words. Sinding, in his vigorous, often tempestuous style, is a man whose prototype is probably nearest found in his own brother, Otto, whose vast canvas, "The North Sea," nearly filled one wall of a Salon of the Art Building at the World's Fair. These brothers write and paint for vast Auditoriums and Salons, rather than the intimacy of home, although Christian Sinding has proven, by numerous Morceaux de Piano, that he can write charmingly on a small scale when he chooses. In his larger works, both for orchestra alone and concerted with solo instruments, Sinding uses the full modern orchestra with a technique second to none. It was said of him while in Leipzig, that copyists charged more for copying his manuscripts, because there were so many more notes to write. Great chord masses, rushing scale and arpeggio passages, and not merely simple arpeggios, but chords in the form of arpeggios, chasing up and down, seemingly regardless of limitations of players and instruments; but like other great composers, developing

the technique, rather than writing according to a technique already attained. As he was accustomed to destroy his manuscripts when dissatisfied, it is difficult to learn much about his earlier works. A Sonata for piano and violin was played in Leipzig in 1879, and although severrely handled by the critics, was acknowledged by musicians to be a composition of unusual originality and strength, and much success was predicted for him.

Already his opus 2 commanded unusual attention. A set of remarkable variations for two pianos, both parts requiring great virtuosity on the part of the pianists. Two noteworthy performances of these Variations were given in Berlin in 1895; one by d'Albert, and Carreno, the other by Ross and Moore, two young English ensemble pianists, who, by the way, were told by Sinding himself that he had never heard the Variations better played. Sinding, however, was not satisfied with their tremendous climaxes, and on a visit to them soon after their concert, requested them to play it for him. Frequently during a climax he called out excitedly, "Mehr Ton, noch mehr, immer mehr!" This is evidenced by his expression marks in his larger compositions; ff and even fff is insufficient, but he must needs use ffff!—and this also from the finest pianissimo.

Sinding makes, more nearly than other composers, an orchestra of the piano, and in a way thereby a more fitting solo instrument for concerted work, capable of adding character to the mass of orchestral tone color, rather than being, as has often been felt in other hands, an instrument incapable of blending its seemingly uncompromising individuality with the ensemble of orchestral instruments. Sinding, however, with true artistic insight, does not force these tremendous climaxes into compositions, which, of necessity, require more intimate surroundings—the small recital hall or Salon. Here one never finds more than fortissimo, and some works are as dainty pianissimo throughout as can possibly be desired. In a *tour de force,* however, like the Variations, intended for the largest concert halls, no climax within the power of human hands and the capability of the instrument was too great at the proper time. The theme of these Variations is a simple folk song in E flat minor, Andante. Here we find at the very outset a weird peculiarity of Sinding's, that of consecutive 22nds!!—that is, a melody with bass three octaves deeper in unison. This and

melodies played in three octaves, *unisono,* are favorite effects of Sinding's, together with the passages of consecutive fifths before mentioned. After four measures of this minor melody in the first piano, repeated by second piano richly harmonized, a counter melody in relative major, also unisono and returning to the minor, in Primo, is repeated by Secondo, simply, though fully harmonized, accompanied by broken octaves in triplets, and immediately followed in the Primo, by a return of the first phrase, to which a contrapuntal melody is added by Secondo. The Variations, ten in number, sometimes in E flat minor, again in E flat major, with various contrasting tempi and manifold rhythms, show over and again strong evidences of Sinding's original technique and Scandinavian spirit, and are a most effective addition to the limited literature for two pianos.

For piano and violin, Sinding shows an almost exclusive preference, having made especial studies of both of these instruments, and devoting many of his compositions to them. Two Suites for violin and piano; the first in A minor, op. 10, in severe classical style, but with an unmistakable modern spirit; the second in F major, more recent, requiring a highly developed virtuosity; two Sonatas for the same instrument, one in E major, op. 27, the other, op. in C major, and a Romanza in E minor op. 30, are all interesting, the two Sonatas especially so. The first, op. 27, contains themes of much originality and character beautifully worked out. For example, what more exquisitely simple, melodious, and at the same time vigorous, than this opening theme in E major (see Sonata op. 27), with its strong broken chord and arpeggio accompaniment, which is no sooner stated, than come most marvelous modulations and thematic development. Two of the most characteristic and original themes in the whole Sonata are the opening theme of the Romanza, in C sharp minor (see Sonata), and the third theme of the Finale. (See Finale II 2nd meas.) The melody in Soprano and Bass two octaves apart, with only the accented beat harmonized, and the frequent open consecutive fifths, together with unusual modulations, conspire to make of this a weird and fascinating theme. Almost at the end of this Finale, recurs pianissimo, and so augmented as to be recognized with difficulty, the opening theme of the first movement.

In the Quintette in E minor, for piano and string quartette, we find this same peculiarity in the Finale, just before the

great climax of the Coda. The opening theme of the first movement appears—Quasi Andante—instead of as at first. Of this Quintette, the first movement is by far the most interesting in the way of musicianship, the themes being well worked out and interwoven. The Coda is a contrapuntal interweaving of the three principal themes, the song theme having been, by a slight alteration of an interval, though not of rhythm, changed so as to strangely suggest a theme from Wagner's Trilogy. The original song theme, however, bears no such resemblance, being decidedly Northern in character. The slow movement opens with a very beautiful sostenuto for the strings and ends in the same way. Aside from this, though a beautiful movement, it has not the depth and intensity of emotion that are usually found in Sinding's slow movements. The third movement of the Quintette, the *Intermezzo Vivace,* might well be called a Scherzo, from its bright, short and rollicking themes, which make it the most popular of the four movements. The Finale is a most brilliant, very difficult and rather too long movement, but rises to a really fine climax at the end. Again here in the song theme we find the bleak consecutive fifths. One must understand Sinding and his environments to fully appreciate the repellant, forbidding character of these fifths. This Quintette has had, probably, a greater number of performances than any other of Sinding's compositions, having been played at least twenty-nine times, in twenty-one cities and eleven different countries.

On the other hand, one of his greatest compositions has had only one performance—the D flat major Concerto for pianoforte and orchestra. It was played by a Norwegian pianist in Vienna, and although Busoni, the intimate friend of Sinding, is said to play it, yet, as far as I can ascertain, he has never played it in public. Full of most brilliant cadenzas and almost overwhelming difficulties for the piano, and requiring great physical endurance it taxes heavily both pianist and pianoforte. For pianoforte and full modern orchestra the three movements are all written on the same themes, but so changed in each movement as to appear new, or at least old friends under new and charming conditions.

The first movement, *Allegro non troppo,* opens forte with the strings, bassoons and two French Horns, with a characteristic theme in D flat, in unison (see Concerto, Th. 1), which short

introduction of the principal theme of eight measures is interrupted by a brilliant cadenza on the dominant, consisting of an arpeggio broken chord, full chord and octave passage by the piano. The theme then returns in woodwinds and horns, unisono, in F minor, while the strings answer each other pizzicato and staccato, ff, with harmonizing chords. Again the cadenza for piano, on the F minor dominant, but much shortened by the bassoon presenting the first two measures of the theme with sustained chord in the strings, and rapid running accompaniment for piano. The first horn, then bassoons, 'cellos and basses take the theme, unisono, followed by the now, for the first time, fully harmonized theme, by woodwinds, horns, cornet, and strings with drum and piano accompaniment. This leads up with a crescendo from pp, to fff, piano solo now taking the theme in full chords and octaves. This climax is followed by the second theme (see Concerto, Th. 2), which is introduced by the full orchestra, forte, and worked out for a period of sixteen measures, before the piano takes up the theme. After four measures it changes to an accompaniment to the strings, reinforced by the woodwinds. This quickly leads to a *strepitoso* passage in the piano, of downward rushing chords and ascending scale passages. Now enters tutti, the third theme in E major of eight measures, fortissimo, and strikingly Wagnerian in character and treatment, taken up by piano, and now divided between piano and orchestra, with most brilliant arpeggio and chord-arpeggio (if I may be permitted to coin the term) accompaniment always occupying the piano in its interrupted melody. By a chromatic crescendo, another stormy octave and arpeggio cadenza is reached, which brings the movement to the middle part or development of the themes. These are worked out in a most scholarly and artistic manner, the interest never being allowed to flag for an instant. Always some new effect, some new combination claims the attention, and as at the end of each theme, a brilliant and characteristic cadenza leads to the return of the first part, the first theme of which is now repeated, tutti and fortissimo, the brass alone, excepting French Horns, being excluded. The regular Sonata form is thus completed, each theme appearing in proper place and key, the whole movement ending with a tremendous climax with the first theme.

The second movement is one of the gems of the Sinding

collection. As before mentioned, the themes are the same as in the first movement. But now in E minor, *Andante*, a French Horn solo beautifully tender, melancholy, joined at the end of eight measures by the rest of the horn quartette and the wood-winds, then the strings, and ending tutti minus the brass and drum. The brass does not appear throughout the movement. The piano now enters majestically in full chords, and on taking the second theme, is accompanied by the strings, tremolo. This theme is worked out in the different instruments, accompanied always by the piano. The third theme is now introduced, ff, and tutti, after which a tremendous climax, ff in orchestra, and ffff, in the piano, subsides quite suddenly into a pianissimo solo for the piano—a long cadenza which by means of the first theme works up to a passionate climax into which the orchestra joins. The majestic chords of the first theme linger in the piano long after the orchestra has ceased, and fade away into the viola with sustained chords by a string quartette and short drum taps in the last two measures. Like a passionate, glorious Northern sunset, with its intense glow of red, purple and gold, fading to the fainter, more exquisite tints, and dying away into the luminous twilight.

The last movement is again a new phase of the same themes, *Allegro non assai*, it commences with the new rhythm strongly marked by the 'cellos, basses and bassoons, and a shimmering accompaniment of the other strings, with sustained chords in the French Horns. The piano immediately joins with the theme, itself taking the rhythm marked by the orchestra, but quickly dropping into the most complicated syncopations, which, in its fortissimo massive chords and rapid tempo seems like the clumsy, unwieldy sportiveness of Titans. Here again in the middle of this movement, we are strongly reminded of Wagner, nevertheless in treatment so characteristically Sinding, that nowhere can there be the slightest suspicion of plagiarism. In the first movement, it seemed as though all of the climaxes of which instruments and performers were capable had been reached. But Sinding is too great an artist to deal in anti-climaxes, and this is veritably a Titanic movement, piling Ossa and Pelion on Olympus and always gaining new vantage points therefrom. The ending is a tremendous culminating point in its regard for artistic unity. The horns and the brasses thunder out the still syncopated first theme, the

'cellos, basses and kettledrums furnishing the bass, while the higher strings and woodwinds in ascending and reascending scale passages and trills join in with tempestuous exhilaration; the piano, meanwhile, taking part in the Titanic battle, by hurling enormous chord masses triumphantly into the midst. It is said Sinding intended condensing this Concerto into one movement. Possibly, with his great ingenuity and fine perception of unity and exquisite balance, it would gain in power. But the very completion of each movement seems as restful as the intermission between acts of an opera, nothing of continuity being lost.

The Violin Concerto, op. 45, in A major, shares this peculiarity with only a few other Concerti, in being one continuous whole. The different movements are incomplete in themselves, one movement leading directly to the next by connecting passages, episodes, pauses, much as we are led through the Rheingold, Wagner's introduction to the Nibelungen Ring, from one act to another, from the upper to the lower regions and back again by cloudy intermissions, during which the scene shifts and the music prepares gradually for new emotional experiences. The first movement is Allegro energico, 4-4 rhythm, the first subject, a strong, vigorous theme of four measures, upon a three-note motive, announced by orchestra with a peculiar effect of the dominant in basses proceeding upward a seventh, and resolving again to dominant, with sub-dominant chord in upper voices and upward ascending scale to octave above, which leads to repetition of motive. Simple, yet, with its strong rhythm, exceedingly effective. The violin solo takes up the same theme in the fifth measure, developing it with already a climax in the form of a mixed scale and arpeggio passage, culminating in a brilliant scale passage. The change in the Concerto form condenses each movement, and causes the conventional return of the themes in the last part of the first movement to be in C major, instead of in the original key, as in the old Sonata form. This C major leads directly to the second movement in E minor, Andante, 3-4 rhythm—a sombre, restless movement introduced by the double basses in octaves. The sol begins with the second period, the same motive being used, but veiled by change of rhythm and passing notes. The melody becomes plaintive in the violin, while the gloomy basses continue to drone out their view of the subject. The whole

movement is based on this single theme, but so cleverly is it varied by all sorts of embellishments that it never becomes monotonous, working up to a passionate climax in the middle, subsiding again towards the end, but now becomes more restless as it leads into the last movement. This again in A major, Allegro giocoso, 3-4 rhythm, a bright, sparkling theme, into which presently, in F sharp minor, is interwoven the motive of the Andante, once more changed so as to be scarcely recognizable, yet nevertheless the same. After a new vigorous chord motive is introduced by orchestra, and taken up by solo, follows a piu sostenuto, in which the Andante motive and the last part of first motive in first movement are dwelt upon for a moment, only to be impatiently set aside by the giocoso motive, commencing again in A major. It soon passes to D major, and then in the relative minor, the Andante motive is again as at first interwoven. Following this is a curious and beautiful development of the themes from the three movements, with a change of tempo (Andante and Vivace) working up to a very brilliant climax and closing tutti and solo together with the giocoso theme. This Violin Concerto, like the Piano Concerto, belongs among the most beautiful and effective of modern concerti for their respective instruments. They will hardly become " popular " on account of their complicated and numerous difficulties, and their lack of continuous rhythm. The majority of people are only able to follow and respond to syncopation, when it becomes a rhythmic continuity, as in " ragtime." Sinding's syncopation habit has hardly developed as yet to that extent. The uneducated music lover will receive such frequent shocks to his sense of rhythmic proportions that Sinding's compositions run a great risk of being classed by them among the impossible. But to the connoisseur, " the open heart," whether amateur or professional, the more familiar one becomes with Sinding the more fascination seems the inevitable result.

Among Sinding's smaller piano compositions are many worthy of especial mention. One of the most exquisitely melodious of modern Songs without Words is the op. 31, no. 5, in E major. The Allegro, no. 6, in the same set, is a brilliant, vigorous composition with Folk Song middle part. The Marche grotesque, op. 32, with its melody in chords divided between the two hands (a favorite form of writing with Sinding),

and the *Fruhlingsrauschen,* also op. 32, with its fresh, breezy accompaniment and almost "catchy" melody are too well known to be more than mentioned. The latter, especially, has the misfortune of being so popular that it forebodes an untimely death to good society, by becoming common! Among other gems are the Morceau de Piano, op. 25, no. 3, a dainty ascending arpeggio figure accompanying a beautiful flowing melody. The *Allegro Energico,* op. 31, no. 1, a brilliant chord melody, with, for the most part, ascending arpeggio accompaniment. The Tempo di Minuetto, no. 3, of the same op. 31—a quaint and sombrely dignified number, which sends the shivers creeping, as though in a trancelike dream one saw the courtly, bewigged and bepowdered lords and ladies of the eighteenth century in their stiff brocades and buckled shoes, in the brilliantly candle-lighted Salon, treading the stately measure, and suddenly awoke with the vision of skeletons and ashes of the dead in the cold, gray dawn. Who knows what Sinding had in mind in writing this piece? Possibly only a keen interest in developing a weird, haunting idea of three measures, on the classical, though distorted form of the Minuet, the phrases consisting of sometimes three, sometimes four measures, and the periods of three and four phrases. The unusual modulations enhance, and the Coda, with its ever deepening bass, completes the uncanny effect.

Another Minuet—*A la Minuetto,* op. 33, no. 1, is a very effective concert number of brilliant octave work, though not so delicately imaginative. A companion piece, however, to the Minuetto, op. 31, is *Alla Marcia,* op. 25, no. 6, and is curiously enough in the same key, B flat minor. Here we seem to have a shuddering, gloomy procession of the condemned. The following number, op. 25, no. 7, in the relative major, marked merely *Vivace,* coming, as it does, directly after this ominous, despair-freighted march, seems like a song of thanksgiving, and irrepressible rejoicing. Music, even though it tell no story, though it has no claim upon a titled program, is yet an expression of emotion, and to vivid imaginations and strongly emotional natures must suggest or kindle kindred emotions. It is possibly this, which might explain the preference of the multitudes for jolly, reckless rag-time, uncomplicated by any aspirations towards Art, and which merely amuses, relaxes facial muscles, and disjoints the limbs, just as they prefer a

farce or light comedy, which brings a hearty laugh, to a Shakespearian drama, be it comedy or tragedy. The latter excites the deeper emotions, necessitating and stimulating thought —meditation.

Other charming numbers are the *Chanson populaire, Rondoletto giocoso* and *Gobelin*, all in op. 32. The brilliant *Rhapsodie de Guerriere*, op. 34, no. 6, the *Chant sans Paroles*, op. 33, no. 2, the brilliant Prelude, op. 34, no. 1, and his Suite in E minor, one of the most effectively brilliant and essentially characteristic of modern examples of this old form.

Sinding's songs are dramatic and very beautiful, requiring a powerful voice and more than average intelligence to interpret. This, however, might be equally well said of all of Sinding's compositions, with very few exceptions. *"Nirwana," "Es waltet oben auf hohen Fjellen," "Es giebt Gestirne,"* the Lieder from Holger Drachmann's *"Ranken und Rosen,"* the *"Weg-Psalmen"* and *"Lieder aus der Levante,"* without exception fully repay earnest and enthusiastic study.

Of the exquisite Cycle *Ranken and Rosen.*

"Ich trage den Hut den ich will" is a curious rebellion against pedantic art rules and laws. Sinding brings in a very excellent and characteristic contrast between the mincing old fashioned melody and of his own exuberant, boisterous and rugged spirit, forcing into a short interlude in the accompaniment near the end, with enthusiastic waywardness, the harshest dissonances, four whole measures of open, consecutive, perfect fifths in both hands. The effect is striking. The following *"Wonnige Nach"* is as beautiful a song from a musical and dramatic standpoint as has appeared of late. Not one uninteresting—nay, more, not one but is most beautiful in the whole collection.

The *"Lieder aus dem Knaben Wunderhorn"* are quaint and old fashioned in style. *"Maria Gnadenmutter"* is full of dignity and deeply religious fervor. Songs with Fext by Vilhelm Krag are an intensely dramatic set of six songs, each one most exquisitely musical and filled with emotional intensity.

Of the picturesque set called *"Alte Weisen," "Mir glanzten Augen," "Roschen biss den Apfel an,"* and *"Alle meine Weisheit"* are the most charming. The words by Gottfried Keller

are exceedingly fantastic at times, and Sinding has caught the spirit perfectly in the music.

Other songs are "*Am Molde,*" a baritone solo with chorus and piano accompaniments, also six *Lieder und Gesange.*

Of the symphony in D Minor, Op. 21, I cannot do better than to quote the very full and complete analysis by Mr. W. S. B. Mathews, in the Thomas Program Book, of Dec. 27, 1893. This is the work, it will be remembered, of which Mr. Henri Marteau wrote: "At Helsingfors I had the opportunity of hearing Sinding's symphony. The first two movements are splendid and very Norwegian in character." Mr. Mathews writes:

"Sinding's symphony in D minor is the usual four movements of the classical form. It is scored for large modern orchestra, and the instrumentation is very full and rich.

It opens with the following subject (taken for convenience from the four-hand arrangement, in which the two staves of primo and secondo do not quite 'justify,' as printers say, the bars not quite coinciding).

It is a curious melodic bit, a minor chord, a passing minor seventh with the sixth degree omitted, giving a five-toned scale effect. It is given out by full orchestra, and in the widest possible range of pitch. This is worked up at some little length, during the course of which several small counter themes are heard here and there in the instrumentation, but presently the original movement gradually brings up to a climax upon a diminished chord, very short and accented, from which everything suddenly subsides into F major, and the second subject enters.

It is given out by the first violins, upon an accompaniment of which the leading features are the bassoons and low strings.

After the violins have had their first say upon this theme, it is passed along in a sort of fantastic working, the horn, clarinet, oboe and others taking it in turn, and with marvelous changes of key. In fact, Sinding has chosen this theme, so innocent and so diatonic, as the basis of some very curious enharmonic modulations. The violins gave it out in F; the horn takes it up in C; the clarinet follows in E flat, and instantly when it is finished the oboe answers with the same thing in F sharp, which is dwelt upon for a minute when the violins and flutes and everything except the brass have the same theme in C, the soprano high up. Hereupon follows some interesting fantasia upon this same motive, towards the close of which the first subject begins to be suggested, and accessory motives of various sorts appear; but at length the first theme comes back, full, grand, triumphant. The second theme returns also, but this time for clarinet in D major, and only for a moment; for no sooner have the horn and first violins tenderly caressed it in turn, when it begins to work up, leading almost instantly into a very strong and syncopated subject, the peculiarity of which consists only in a change of the 6s from 2 x 3 to 3 x 2; the two triplets of the measure giving place to three quarter notes. This in turn subsides, when we hear the low basses meditating upon the second subject; but it is not that they are trying to say something new upon it, but are, as one may say, merely thinking over what has been said before (for basses and altos are both comparatively slow—their vibration rate determining mental quality no less than pitch range), and after a sudden springing up of the first theme the first movement ends.

The second movement, *Andante,* opens with this theme:

It is one of the most curious effects I have ever heard in symphony. Practically it consists of two voices. The leading voice, the melody, occurs in three octaves. This is not unusual

in orchestral music, but it is very unusual that the same melody in octaves serves as its own bass, as is here done. The second voice is given by the wood-wind and horns, while all the strings are singing the melody in their several conveniences of pitch. The effect is indescribably sombre. I have sought in vain to understand why this sort of thing should so curiously suggest the bleak and dismal north. I cannot tell whether it is that the paucity of melodic material suggests a barren climate, where only the most hardy and persistent vegetation can live, or what it is. Mendelssohn, in the opening of his 'Hebrides' overture, suggests the bleak north by means of open fifths. Be this as it may, it is a well sustained and very impressive movement which here arrests our attention. One or two counter themes of minor importance assist in the development of this subject, but its principal relief is made by transposing it into the relative major, F. Here the clarinet gives it out, while above it the strings divided sustain chords tremolo. While the theme in this form is pending there is no lower bass; but when the phrase is ended, all the instruments put in the necessary support of chords. Presently the clarinet has the theme, and the violins take up above it a new and lively figure, and with this assistance the movement reaches new and impressive effects, but as yet everything is subdued. Then the violins discontinue their activity, the chord begins to strengthen, the oboes and other instruments take up the theme in its major tonality, and it sounds as if we were nearing the *denouement*. But we are not, for after a promising *stretto* there is an arrest of this activity, and the bassoons gently slide down with a curious theme mostly in major thirds. This finally subsides on to the tonic, G minor, whereupon the movement begins once more to strengthen, and presently the violins and other soprano voices give out a new subject, which turns out to be a counter theme, the principal theme now being intoned with all the powers of the basses, trombones, tuba and bassoons, while all the other voices carry above it the accessory theme just mentioned. Thus the work reaches a climax which by the aid of this new matter in the conspicuous regions of the treble seems new, while the impression of the leading theme is not left in doubt, thanks to the tremendous sonority with which Sinding has scored it in the bass as a *cantus fermus*.

This movement as a whole is more severe than most slow

movements in symphonies; and owing to its being so almost exclusively made up with a single leading motive, and developed thematically, it does not have the variety and the relief which almost any slow movement of the older writers possesses.

The third movement, the Scherzo, is marked *Vivace.* It is in the key of F major. After eight measures of sustained C the first violins give out the subject.

Upon this an effective and inspiriting scherzo is built, but with a difference from classical practice. This subject, instead of going through to the close of the sentence, as Beethoven would have taken it, is arrested half way, bringing up against a counter theme, which is much more stately and dignified. These two elements combine to make the scherzo. The life of it is in the running eighth-note motion; while a steadier element is given by the counter theme which first enters with the intention of finishing the sentence more suitably.

The second theme is this:

In its development a running counterpoint of eighth notes greatly assists, recalling at the same time the first subject of his movement. This rather brilliant theme comes up to a telling fortissimo, and then the first subject returns. In fact, this subject is only of minor importance; for after the original theme has been resumed, we come presently to a much more effective change, into the key of B flat, when the following subject comes out, at first by the horns, very strongly marked, then by other voices.

Rhythmically considered, this subject stands in curious relation to the first theme. The new one appears very syncopated. It is, in fact, an augmentation; in place of being a four measure

phrase of 3-4, is now a three measure phrase of 2-2. It is precisely an analogous rhythmic complication to that which Schumann has in the finale of the concerto in A minor. This vigorous subject is brilliantly treated, and then the first subject returns with novel variations, and so at length the close.

The general form of the *Vivace* movement is that of a song-form with two trios, the episode in C major being the first, and this one in B flat the second.

The finale *Maestoso* opens with this theme:

It is given out by the basses, 'cellos, trombones and tuba. The wood-wind adds itself when the chord requires sustaining. After a short treatment a second theme emerges, upon a foundation consisting of a chord of A minor, sustained or rather suggested by running arpeggios, triplets of the strings, the clarinet and bassoon give this melody, which is used as a relief from the principal theme. After sufficient development has been had the key changes to D major, and in this the work triumphantly concludes.

In point of elaboration and workmanship this work is one to be spoken of with great respect. From a poetic standpoint it shares in the modern spirit, which desires rather to say new things in the new ways than to imitate the repose and classical proportion of works of the older school."

Of the *Episodes Chevalcresques*, op. 35, I quote again from the Thomas Orchestra Program Book, with the kind permission of the management: "It is a Suite of four movements of a more or less picturesque character, although the composer has given no further clue to their meaning than that which is contained in the general title, 'Chivalrous Episodes.' The work is dedicated to Felix Weingartner, and is scored for modern grand orchestra in ultra-polyphonic style. The first movement, *tempo di marcia,* is in major in 3-4 time. It opens without introduction with several melodies all stated simultaneously. The flutes have groups of descending and ascending arpeggios (in harmony), while the horns supply a more sustained background. At the same time the 'cellos and basses, in octaves,

give out a melodic figure, of a martial character, which constitutes the real theme. A rather short working over of the material thus stated leads, through a modulation to C major, to an abrupt halt, whereupon all the foregoing is replayed. Subsequent to this repeat, the theme of the 'cellos and basses is subjected to further imitative development, principally in the strings, and finally settling into a long unison passage for the same in conjunction with martial chords for the wood-winds and horns. This culminates in a climax for the full orchestra, in which the opening material is again brought to notice and worked over in much the same fashion as before, only with fuller and richer instrumentation. This episode leads at length to the Trio, in A flat major, which opens with a solo for the trumpet over a syncopated accompaniment for horns and strings. The trumpet solo is at once repeated, reinforced by the horn an octave lower, the accompaniment being intensified somewhat by the introduction of triplet syncopations in the violins and violas. This theme is then further worked up in the wood-winds and strings in conjunction with various counter material, the whole leading to another full orchestra climax, which is sustained throughout the remainder of the trio, the theme cited being considerably in evidence in various instruments. Then follows the resumption of the first part of the movement, fortissimo and more fully scored than at first. The remainder of the movement consists mainly of a polyphonic working out of the opening material, including the introduction of the theme proper in augmentation, and culminating finally in a brilliant and rather abrupt conclusion.

The second movement—*Andante Funebre*—is a sombre but elaborate composition in B flat minor and in 4-4 time. After a brief preludiary passage for the strings and wood-winds and horns the theme appears in the clarinet, being soon repeated in the violins and violas with the wood-winds in counter treatment. The instrumentation quickly thickens and a climax is reached, the brass giving out the theme against elaborate embellishments in the strings and wood-winds. At the conclusion of this episode the introduction reappears, and is followed in turn by the trio, in D flat major, whereupon the horns give out a new and placid theme, the bassoon accompanying with a counter melody of a similar character, all over a wavering triplet figuration in the strings. The further development of

this theme brings out a new counter melody for two solo violins, which is briefly worked over and leads to a resumption of the horn theme with the counter melody of the violins transferred to the wood-winds. This episode quickly subsides into the opening theme of the first part of the movement, in the strings, which is forthwith worked over in much the same manner as at first, with the introductory passage appended as a Coda.

The third movement—*Allegretto,* A flat major, and 3-4 time—is a sprightly composition in strong contrast to the foregoing. There is no introduction, the theme being immediately given out by the oboe, clarinet and violins. After a somewhat short but florid working over of this theme, a new one, of rather Scandinavian flavor, is announced, pianissimo and in C minor, by the 'cellos, basses and stronger wood-winds, the flutes meanwhile indulging in a series of ascending scales. This new theme is now worked over methodically and at considerable length, the flutes persistently reiterating their ascending scales. The first part of the movement is then replayed, after which the second part comes back again, but this time in F minor, and somewhat differently scored. The tone is subdued, as in the first instance, however, and the flutes again come to notice with their ascending scale figures. This episode brings the movement to its close, the opening theme being briefly hinted at just before the end.

The Finale—*Allegro Moderato*—is in F major and in 3-4 time—being marked with something of the spirit of a polonaise. Like the first and third movements it has no introduction, the first theme being exposed without any preamble, by the clarinets, bassoons and horns over a staccato accompaniment by the contrabassoon, strings (*pizzicato*) and kettledrums. The movement opens piano, but very soon a sudden crescendo leads to the fortissimo announcement of a new and upward rushing theme in C major, by the violins, violas and smaller wood-winds. This new theme is straightway developed, rather briefly but with heavy scoring, and followed by the reannouncement of the opening theme, now fortissimo and in conjunction with new counter material. This part of the movement works up to a brilliant climax which is linked to the trio by the horns which take up a quieter and more melodic theme with contrapuntal variations in the bassoon, first violin

and 'cellos. This theme is later taken up by the clarinet to an accompaniment of broken chords by the harp and tremolo passage work for the strings, and a rather extended working out ensues, with heavy scoring for the wood-winds and brasses and rapid passages for the strings. In due time the first part of the movement is resumed and worked out on practically the same lines as at first, except that the appearance of the second theme is deferred somewhat and in fact only briefly touched upon when it does come. The movement rushes on bringing an allusion to the opening (horn) theme of the trio in the strings, and works up to a heavy full orchestra climax, from which the violas emerge with a long-spun, jerky figure, over which the clarinet soon gives out a recollection of the opening theme of the first movement. This is followed by a reminiscence of the opening theme of the third movement in the flutes, as the 'cellos join the violas in pursuit of the jerky accompaniment figure. All the strings soon take to this figure, while the wood-winds and brasses busy themselves with the opening theme of the Finale, the movement dashing on to a brilliant termination."

The *Rondo Infinito*, op. 42, is dedicated to Ferrucio B. Busoni. It is founded on a weird poem by a fellow-countryman, Holger Drachmann, and is a piece of so-called program music, following closely in emotional character the spirit of the poem. The Thomas Orchestra Program Book gives the following English translation:

"In strength I am not a dwarf—
When in lonely hours I have been thinking:
Now like oakum they pick me asunder.
They lacerate the fearless Berserker.
In quick haste cruelly thrusting
Their probes into all his wounds.

Upon the dissecting table they place him,
—In strength I am not lacking—
But I fear even their knives.
In combat I was a valiant Berserker,
But the work of the surgeon follows;
Alas! leave his body in peace,
As long as in life he rejoices!

My hand you clasp, it causes a shudder
—I am not deficient in strength—
And we sit by the hearth together,
Reading the legend of a priest—mark!—
Of a dissolute, tonsured Berserker,
Who died, and Satan led him away,
And the monks crossed themselves: Amen!
Five hundred years—then they unearthed him,
And thereupon a work was written,
Of what once he had done and accomplished,
Before us he suddenly appears—mark!—
As the faithful and proud Berserker of the Lord.
Satan and his sins have disappeared,
His great deeds alone remaining.

My hand you clasp—but without a shudder
Thanks be to you that I have pride and strength!
Filled with happiness we remain together,
Five hundred years, and they will unearth me—mark!
Like the priest, and write a work
And efface all unworthy actions,
And then the 'Brothers' sing their Amen!"

("*Berserker* (Norwegian Berserk) name given to Northern heroes who fell upon the enemy with only sword in hand without shield or armor.")

These two compositions for orchestra show a wonderful development, compared with the Symphony, in command of the resources of the orchestra, a wonderfully picturesque and rich tone coloring, a wealth of ideas and a fertility of invention, an intensity of emotion, which never loses, even in its most tremendous climaxes, a reserve force and great power of self-control.

A great name, the greatest of Scandinavian composers, stands Christian Sinding to-day. Who shall judge of his enduring fame, and the place he will occupy among the ranks of the immortals?

# PROGRAM MUSIC.

BY E. B. HILL.

(CONCLUSION.)

Among the later developments of program music in composers of the present day, I should mention the work of MacDowell and Richard Strauss as especially worthy of analysis.

In saying that MacDowell is an ardent disciple of Raff, as regards program music, I explain thoroughly his tendencies in that direction. Nevertheless, after showing the influence of Raff for a time, he has since branched out in a direction thoroughly his own. MacDowell's program music surpasses Raff's in the particularly poetic character of his subjects and the artistic treatment of them. He has, too, more refinement; his music is better music than Raff's was, and, in addition, extremely picturesque and original.

In his symphonic poem, Launcelot and Elaine, we see traces of Raff's methods, both in the composition and use of the orchestra. In the course of the first half the "gallop figure" and the "tournament fanfare" are suggestive in a general way of Raff's style, and towards the end there are devices of orchestration, which also are characteristic of Raff, and yet one would without hesitation pronounce the music to be steadily original and above all of an exceedingly "impressionistic" poetic quality. In "Hamlet" and "Ophelia" (two companion tone poems) we find the same general treatment and scope of expression. In the fragments from the Rolandslied, "Die Saracenen" and "Die schoene Alda," we find that MacDowell has shaken off any noticeable adherence to Raff's influence, and has decidedly individualized both his program music methods and his orchestration.

It is only first in his Suite, op. 42, that his methods attain complete independence and positive achievement in individuality of program-music methods. This Suite belongs to that advanced type of program music which I call "impressionistic" because in its vividness of delineation and dramatic color, it seems to connote the listener's point of view, rather than to force him to appreciate the attitude of the composer to the

last detail. The first movement, "In a Haunted Forest," is the logical outcome of the development from "Die Freischuetz" and Raff's "In Walde" Symphony, with more subtle imagination and more individual orchestral technique. There is no attempt at direct realism, but the mood of the "haunted forest" is so persuasive that the listener's emotions are aroused with infinitely subtler effect. "A Summer Idyll" and the "Shepherdess' Song" are charming, poetic idyls, which appeal to the imagination of the listener without forcing any definite and concrete programs upon him. The last movement, "Forest Spirits," is a quaint conceit, in which humor and a half-grewsome hobgoblin spirit coquet with each other in the most charming vein of mockery, to which is added an undercurrent of poetic tendencies. The "haunted forest" returns for a moment, and then the spirits fly airily off. Here is imagination and perfect mastery of the orchestra, combining to suggest in the most spontaneous and charming way with a vividness of effect and color that fully deserves the praise of being successfully impressionistic.

In MacDowell's "Indian" Suite the same tendencies and poetic influences dominate. The Suite is interesting because of the use of Indian melodies, as the basis of the themes, as well unusually individual and forceful orchestration. The general atmosphere of the Suite is one of lofty and poetic individuality. The "Love Song" and "Dirge" are the two movements most strikingly original and poetic in suggestion.

The danger of the impressionistic school of program music is, that unless the subjects are sufficiently comprehensible to the listener and tolerably within the range of his sympathies, he becomes the slave of the composer's imagination, and is as much at its mercy as the listener to one of the more involved of Berlioz's movements.

In Richard Strauss we have a strange complication of tendencies. I will pass over his career as a composer of restrained chamber music, and a tolerably conventional Symphony, and consider his later epoch as a composer of lurid Michael Angelesque Symphonic Poems. In these he is impressionistic in the vivid orchestral color, so lavishly employed, and the brilliant moods he suggests, but in his descriptive methods he is steadily more and more realistic. His orchestra is Wagnerian in its complexity and potency. In his "Don

Juan" after Lenan, and other early Symphonic Poems we find phenomenal brilliancy and a far from ordinary gift for general characterization and broad depiction, but in his later works, "Till Eulenspiegel's Lustige Streiche," "Tod und Verkaesung," "Also sprach Zarathusha," "Don Quixote," "Eine Heldenleben" (Till Eulenspiegel's Merry Pranks, Death and Transfiguration, Thus spake Zarathusha, Don Quixote and A Hero's Life), Strauss has entered on a field so entirely his own, and so extraordinary that it must claim our attention more than momentarily.

In illustrating the mad caprices of the German folk-lore hero, Till Eulenspiegel, Strauss has abandoned all conventions of composition, and has allowed caprice to dictate his whimsical and grotesque development of his theme. There are moments of beauty, extravagance and reckless humor, mingled incongruously, and seemingly without reason. Possibly, this very incoherence is a subtle form of realistic treatment of the vagaries of the subject, but from an aesthetic point of view this is of questionable value. In Tod and Verklarung there is a deliberate attempt to describe graphically death and entering into the world beyond, and while there is such repulsive realism as simulation of the death-rattle, the apotheosis is of such powerful and original beauty, the "transfiguration" is so genuine, so spiritually uplifting, that one is left completely bewildered as to the absolute merit of the work. Also sprach Zarathusha records Strauss' impressions of Nietsche's 'degenerate" book of the same name, with much realism of method, and attempts at definite representation of Nietsche's ideas, and direct references to passages from it. There are many pages of the scores which convey the impression of immensity and sheer dimension, others which are well-nigh vulgar and tawdry. There is much which conveys a definite meaning on the first hearing, and also much which remains totally incomprehensible. It is perhaps too early to try to generalize about Strauss' methods. It may be part of his creed of realism to depict the commonplace along with that of rarer quality, to have moments of beauty give way to stretches of dreariness. One is obliged, in the face of lack of comprehension, even positive dislike of much of his music, to admit an extraordinary virtuosity of technique, both in his adroit manipulation of the orchestra and the way in which he

hints at new musical possibilities in the gaunt, huge outlines of his colossal conceptions. From the point of view of the development of program music, Strauss is far too egotistic, and makes far too inexorable demands that the listener's will and attention be dominated by his fantastic ideas, but at the same time there are passages that compel admiration by their startlingly novel scheme of beauty and their immensity of suggestion. It is possible that Strauss may yet convert the world to his method of musical realism, but at present his imagination seems too chaotic and amorphous to consider such artistic exigencies as acquirement of self-control and subtlety of suggestion.

As we look over the field of the development of program music, we can note and trace the steady progress in power of imagination, artistic treatment and musical worth. The different branches of program music, starting from the same sources, have nevertheless diverged in the process of evolution. The classic and realistic school, starting almost side by side, continued, one through Kuhman, Bach and Knecht to Beethoven, the other, passing through Haydn, merely touched Beethoven, and arrived at fuller development in Berlioz and Liszt, to be followed in the present day by Richard Strauss. In program music, used as accompaniment for the drama, we find the first signs of artistic life in Gluck, whose artistic principles somewhat influenced Weber, but, incongruously as it may seem, had more direct result in the revolutionary but epoch-making artistic reforms of Wagner. The romanticist school having its almost indistinguishable sources in the Flemish schools, appeared first in the light of artistic dignity in Beethoven, to be followed by the "landscape artists," Weber, Mendelssohn and Schumann; it could not withstand the influence of Berlioz and Liszt, and continued its development in the work of Raff, only to find a worthy exponent to-day in the work of MacDowell.

As we finish indicating the devious course of the development of program music, an evolution, which is often hardly susceptible to analysis, a question naturally presents itself, what will be the future of program music? We have seen the inevitable drawbacks that result from the abuse of the principles of each school; the realists impose impossible tasks on the listener through overelaboration of intention and super-

fluity photographic detail; the dramatists tend towards infraction of all musical laws in their attempts to secure vividness of color and intensity of effect; the romanticists are alternately too vague in their coloring, or attempt to introduce realism to an extent not warrantable by the causes of romanticism. These evident shortcomings of each school lead us to one almost self-evident conclusion (and it will bear the severest of tests) that program music must withstand the tests of musical coherence and balance. The imagination of an audience is unevenly distributed, a wavering quality at best, unless the program music possess a gist of appreciation of part writing, solidity of harmony and sense of form, its color and subtleties of depiction will go for naught. The listener must have a stable background, against which to drape these filmy fictions of the composer. It is the musically coherent movements of Berlioz and Liszt that have endured, and curiously enough, though palpably explicable, it is these same movements that have the truest "color" and the most substantial imaginative atmosphere. There are finite limits to the collective imagination of an audience, the composer had better face this at the outset. Let him lavish all the wealth and profusion of his own imagination on the details of his own work, they will have undoubtedly more vividness, they will do their share in the general synthesis of effect. But why force the audience to follow the composer step by step, and laboriously make this synthesis of detail, in addition to the other strains on the receptiveness of the appreciative listener?

Let me repeat, that for the composer the details may be as luxuriant of suggestion as possible, granting only the limit of musical coherence, let him revel in the realistic significance of this or that portion of his score, but let him beware of trusting to a higher educated sensibility of imaginative power on the listener's part. The listener should not be compelled to attack problems beyond his power, or outside his aesthetic obligation. His main problem is appreciation of music, and its normal qualities as such. Wherever this appreciation can be heightened by legitimate inveigling of the imagination, this aesthetic strategy is not only praiseworthy, but of paramount value, but the retribution which follows disregard of artistic truth is inevitable and only accelerates the offender on the pathway of oblivion.

# MAX HEINRICH AND RICHARD STRAUSS' "ENOCH ARDEN."

Max Heinrich is planning for his recitals this year one of the strongest features they have ever contained. He will give Richard Strauss' music to "Enoch Arden." Everybody knows the beautiful and pathetic tragedy of "Enoch Arden" recounted by Tennyson. It is the story of the young sailor who sailed away upon one last voyage to ensure the future of his wife and her young children—sailed away against her ardent wishes. His ship was cast away and the young sailor remained for a long series of years upon one of those uninhabited islands in a tropical climate, where eatable fruits abound, but no human soul was there to relieve the loneliness. After years the sailor is taken off by a ship which, driven out of her course, sends men ashore for water. He lands near his home port, makes his way to the old town, a gray-haired, broken man, unrecognized by his nearest friend. Meanwhile the wife he left had been true to his memory, carrying on for years the little trading business he had prepared for her. Later when sickness overtook the children an old and heart-true suitor of hers and friend of the husband provided means of relief; and after still more years of weary waiting he married the widow, and the cast-away sailor came home to find his wife and children belonging to another. He witnessed their happiness and comfort, himself unseen. He resolves not to make himself known. A fatal malady seizes him and only at the last moment does he reveal to his attendant his identity. It is a story full of pathos and probability. The poem, which was first published in 1864 as a book, is long enough to occupy about an hour and a half in the reading.

This is the foundation upon which Richard Strauss has written some pianoforte music, intended to be played during interludes in the reading or in connection with the reading—some of it being melodramatic in character and some of it being like a short musical epic.

An idea of the musical treatment can be formed from the short examples following. The work begins with the piano

alone in what might be called the "ocean motive," consisting of a scale motive in the bass and a melodic bit in G minor.

After a short bit of recitation the same musical figure con-

OCEAN MOTIVE.

tinues. This opens the scene. When the personages are introduced each one has a motive. That of Annie Lee is given in the first measure of the second example. That of Phillip Ray begins the second line of quotation. That of Enoch Arden be-

Allegretto.
Annie Lee, das schmuckste kleine Mädchen in dem Dorf,
Annie Lee, the prettiest little damsel in the port
und Philipp, den Müllers einzig Kind, und Enoch Arden, rauhen Seemanns Sohn, ver.
and Philipp Ray the millers only son, and Enoch Arden

MOTIVES OF ANNIE LEE, PHILIP RAY AND ENOCH ARDEN.

gins with the last half of the second beat of the second measure. It continues through the line and beyond.

The personages thus introduced, the story goes on with the early life of the characters, and as each becomes prominent in

the phases of the story his motive is employed as the leading feature of the music.

At the departure of Enoch upon what proved to be so fateful a voyage there is quite long stretch of instrumental development but little reminiscent of the foregoing motives.

Whatever music there is, from this point on, is rarely without structural allusion to this material, but always so well done that the mood of the moment is materially intensified by it and the expression correspondingly enhanced. A little later, where Annie dreams of Enoch and believes him dead, the music is

THE DEPARTURE OF ENOCH.

more ethereal, a trifle suggestive of the music of heaven in writers of the French school.

The second part, which gives us first of all Enoch upon his deserted island, opens with his motive. The desolation following is almost entirely developed out of this, by an expert use of augmentation, suspense and the like. When he dreams of home, we hear again the ocean motive and the rocky beach of the little port, in the original melody.

One of the most extended and effective illustrations of melodramatic accompaniment occurs just where we would expect to find it, at the place where Enoch, back again in the old port at last, finds his way to the garden of the house where his

Annie now lives the wife of Phillip Ray, and from the darkness sees in the lighted room the happiness of the household which once was his.

This work, by the foremost of living composers (for such Richard Strauss fairly is) is so interesting that a representative of MUSIC waited upon Mr. Heinrich to gain information.

"I think," said Mr. Heinrich, "that it is a wonderful work; it goes hand in hand with the text, so consistent all the way through, and the more I study it (I have given it twenty or

Allegro agitato.
Als jetzt der auferstandne Tote sah sein Weib, nicht mehr
tremolo
pp
Now when the dead man came to life beheld his wife, his wife
sein Weib, und ihren Säugling, der nicht sein Kind war, auf des Andern Knie und all die Herrlichkeit, das Glück,
no more, and the babe here, yet not his, upon the father's knee, and all the warmth, the peace, the happiness, and
den Frieden und seine eignen Kinder, gross und schon und jenen Andern, der an seiner Statt sein Recht besass
f
dim
pp
his own children tall and beautiful, and him, that other, reigning in his place, Lord of his rights and of
und seiner Kinder Liebe _
da hielt er taumelnd
f
espr.
pp
tremo
his children's love,
Then Ar, the Miriam

ENOCH ARDEN SEES HIS WIFE.

thirty times), the more I am overwhelmed with the beauty of it, the underlying spirit, and think that anybody who is at all impressionable will be deeply moved by it. In fact, perhaps the severest thing you can say of it is that it moves you too deeply for a public performance. It closes with such pathos, the situation is at once so natural, so sad and so unavoidable, that one is cast down to the depths. To leave it there will not do for a public performance. We must lighten up the atmosphere again before the audience goes home. Therefore when I give it I

mean to have "Enoch Arden" for the first part of the concert and close with some groups of Schubert and Schumann songs, in which naturally lighter moods will be predominant, and thus I will try to lift the people out of the depths of misery in which this poem when combined with this music leaves one."

"Of course a great deal of the effect turns upon how the poem is read, and how effectively you put it to the hearer. I suppose that if a reader were simply to deliver the words pure and simple, and not make an effort at characterization, the thing would not go so deep. It is a question of what you call 'interpretation.' The reader has got more or less to impersonate the different characters. It is not quite acting, but it is very near to it. It would not take much more, if you had accessories, such as scenery and costumes, to make a literal play, with that music."

Here the conversation branched off, and questions were asked concerning certain other semi-dramatic works, in which poetic recitation is accompanied by music—such as Schumann's music to Byron's "Manfred;" Schumann's "Faust" was also mentioned, and Liszt's "Leonore." Of the Schumann "Faust" Mr. Heinrich spoke with enthusiasm, the baritone part there being one of his favorite roles. He considers it a work of very great beauty, and wonders that it is not more frequently performed. It is not, however, a melodrama, but a choral work pure and simple.

Mr. Heinrich was asked concerning his Chicago recitals, of which he has in preparation a series for the present season. He said:

"In the first recital and in the second recital I have some *Gaudeamus Lieder* by Jensen. You will be tickled to death at these, they are the funniest things you ever heard. They are most interesting. Of course for these I shall be obliged to give an explanation in English. I shall sing the songs in German. They are poems by Victon von Schoeffel set to music by Jensen. They are all students' songs, drinking songs; not the ordinary drinking songs, but a sort of refined drinking song, and they deal of course with the foibles and habits and usages of the old German universities. Not so much as they are now but as they were twenty or twenty-five years ago when Victon von Schoeffel was a student. He was at least true to his own conviction, because he drank himself to death. I believe if the

German students would keep on drinking as they seem to think they are obliged to do while students, they would nearly all drink themselves to death. But these "*Gaudeamus*" songs are, I think, in fact I know, the most important works of Jensen.

Jensen has been rather underrated. He has written some beautiful things, and yet how little of Jensen's is known. You know his 'Murmuring Zephyrs' and some of those more ordinary things, but these big things are something absolutely astonishing, full of the most beautiful humor."

"In the third recital I am going to do a lot of old arias of Mozart that nobody seems to know anything about, and I think they will be very interesting. Then my daughter, Miss Julia Heinrich, is going to sing 'Over Field and Furrow,' by Grieg. That is quite unfamiliar, and in the last recital I am going to give compositions from anything that is good enough to sing; I don't care whose it is. I am going to give some of our friend Mr. Seeboeck's, and very pretty things they are, too, and some new songs by Richard Strauss."

Mr. Heinrich was then asked whether he sang anything of Chadwick.

"Do I do anything of Chadwick's? Certainly. Everything that Mr. Chadwick has ever written I think I know. I think I was perhaps the man who first sang Mr. Chadwick's songs. Chadwick would come to my studio with a bunch of songs about so thick (measuring about four inches) and ask me to look them over and pick out the ones I wanted dedicated to me. I would say, 'Dedicate them all to me.' And he would usually dedicate the fiery ones to me, 'Sweetheart, Thy Lips are Touched With Flame,' and that sort, though I don't see why, for I'm not like that at all. I haven't seen any new things of Chadwick's for some time and therefore he will perhaps not be represented; but it is not because I do not value his songs and admire his genius. Oh dear, no! But this year he will do mainly new things, or forgotten old things, with this great and deeply impressive work of Richard Strauss as foundation. I have an idea that when it is better known there will be a great demand for it."

Here the conversation returned again to "Enoch Arden" and the music. Mr. Heinrich was asked still more fully what he thought of it. He said: "I consider it very wonderful to set

a poem like this to music at all. It is one of those things which upon *a priori* grounds you would have said would not succeed. But he has done it and you know what an effect it makes. To tell the truth, I say now as I said to my daughter this morning, I do not believe that Strauss himself had any idea how beautiful this poem is, for he evidently set it to a German translation, which is not so simple and beautiful as the English original, not so direct. I think that in a few places he has missed points simply from working from the German version; yet he must have been imbued with the spirit of the poem or he never would have taken it in hand, nor would he have carried out so delightfully."

"If Mr. Strauss were to consult me, I would ask him to put in a little more music than he now has. I think the island with its quiet, its graceful palm-trees and the beautiful blue but empty sky might have had more music—in fact these are things which Strauss might have reveled in, if he had chosen But it is a wonderful work and the more I give it the more it impresses me."

Mr. Heinrich's opinion was more than confirmed by a private representation which a reporter of MUSIC attended. In his studio, with no pretense at exhibition, Mr. Heinrich read the poem, read it gloriously, with most artistic interpretation, very strong conception, a dramatic entering into the phases of the poem, which brought the story home to every hearer. At the piano, Miss Julia Heinrich. A good player, very musical, like her father, a fine singer (but here she is player) and not what is technically called a "pianist"; but it would be difficult to get this none too easy music of Richard Strauss played more sympathetically. To speak quite frankly, the representative of MUSIC considers this performance one of the most interesting he has ever heard. It claimed the tribute of tears and the course of the story was followed with intensest interest. It is a new experience which musical clubs, schools and concert audiences will be the better and the wiser for inviting. Nothing in Mr. Heinrich's long career as artist has he carried out with greater perfection. His mastership shows in every detail.

# A LESSON UPON SCHUBERT'S "AVE MARIA."

BY FREDERICK W. ROOT.

Schubert has set to music seven songs from Sir Walter Scott's "Lady of the Lake," and of these the Ave Maria seems to have been the most eminently successful. He composed this song in 1825; and during a visit immediately afterwards among congenial friends and beautiful scenery in a picturesque part of Austria, it was performed to groups of sympathetic listeners, by the composer and his friend Vogl, the tenor, who was a companion during his excursion.

Schubert wrote at the time, of the special success of the Ave Maria; and a pleasant idea to associate with this song is, that it was one of the few avenues by which gratification came to a wonderful genius during his life of disappointments.

The scene in Scott's dramatic poem, from which this song is taken, is that in which the great chieftain, Roderic Dhu, lingers for a moment near the cave whither the aged Earl Douglas and his daughter, the fair Ellen, have fled for refuge, and there listens as the unfortunate maiden pours forth her devotion in song, accompanied upon the harp by the faithful minstrel, Allen Bane; and he

> "Still fondly strains his anxious ear
> The accents of her voice to hear.
> What melting voice attends the strings?
> 'Tis Ellen or an angel sings."

If the accompaniment to this melody were scored for orchestra, the broken chords as written would be played in detached fashion, pizzicato, probably, to suggest a harp; but great care would be taken that the harmony, by means of other instruments, should be carried throughout in the most sustained manner possible and almost unbroken. This effect can be made with the piano by means of the pedal judiciously used. The dots which indicate a semi-staccato touch do not mean that the continuity of sound—an organ-like sustaining of harmony—should be broken, nor that there should be a sharp angular, accentuated stroke upon these notes. The keys must be caressed, or pressed with a prompt but delicate action. The

accent marked upon the second half of each beat in the first and second measures should be very light.

In writing of this song Schubert makes especial comment upon the importance of the accompaniment in this remark:

Ave Maria.

FR SCHUBERT.
Lento.
PIANO.
pp
A - ve Ma-ri - - - a!
A - ve Ma-ri - - - a!
Maid - en—
Jung - frau—
mild, Ah! lis - ten to a maiden's pray'r; For
mild, er - hö - re.ri - ner Jungfrau Fle - hen, aus
Thou canst hear though from the wild,
die - sem Fel - sen starr und wild,
'Tis Thou, 'tis Thou canst save a -
soll mein Ge - bet zu dir hin-

"The way in which Vogl sings and I accompany, so that for the moment we seem to be one, is something quite new and unexpected to these good people."

The rhythm in which this music is written shows the broad reposeful spirit and the depth of sentiment in which it was conceived. One measure should occupy about ten seconds in

performance; and when one beats four as slowly as this, keeping a present consciousness of steadily advancing movement, he receives an impression of fullness, depth, breadth and

mid _____ des-pair Safe may we sleep un-til the
we - - hen. Wir schla - fen si - cher bis zum
mor - row. Though ban - ished, out-cast and re-viled. Oh
Mor - gen, ob Men - schen noch so grau-sam sind. O
Maid - en, see a maiden's sor-row; Oh Moth - er, hear a suppliant
Jung - frau, sieh' der Jungfrau Sor - gen, o Mut - ter, hor' ein bit - tend
child!
Kind!

solemnity which a shorter measure with more frequent recurrence of accented beats could not give. It typifies a spiritual

elevation in which the petty things of earth have no part and hints at cycles of time and immensity of space—a human concept of infinity.

This feature of the composition, together with the great purity of the melody—simplicity, symmetry, freedom from exaggerated effects—are perceived by cultured listeners, though they may not be able to analyze their impressions. Schubert's hearers under his personal influence must have had beatific vision of these things; he writes: "People were greatly astonished at the devotion which I have thrown into the hymn to the Blessed Virgin." With such a refined inspired effort on the composer's part there comes especial responsibilities to the performer. It is as though a friend came to you with the aspirations and experiences of his inmost heart. These could not, in decency, be treated carelessly or with levity. Any one whose sentiments were not brutal would treat such confidences seriously and sympathetically. So the musical performer, who has culture enough to realize the demands which a composition like the Ave Maria makes upon him, will not meet them lightly, heartlessly marring the refined symmetry of the phrases and bringing the sentiment to no effect by a shallow carelessness; but by study and care will endeavor to do what he can to rise to the thought of the composer, and, if there be listeners, to bring them to share his exaltation.

An ideal interpretation of the Ave Maria requires of the singer:

1. A pure, steady, sympathetic tone that can give dynamic shading from pianissimo to a moderate climax, and that is homogeneous in timbre throughout the small compass here required. This is the result of good voice placing, natural or acquired, and means that the tone will be held steadily upon each pitch, with free resonance, softer or louder; also that the modulations in power, variation in vowel sound and rise or fall of pitch shall not change the color or texture of the voice—shall not result in shifting for the convenience of a faulty method between thin and hollow, or shrill or breathy tones. Naturally, those who can not master these faults are not prepared to interpret this song, although they may give it study to their own aesthetic profit.

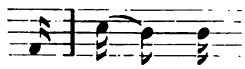
2. Good breath management, in order that phrases may be

sustained and shaded sufficiently and reposefully. The breathing places beside those furnished by rests, are marked in the musical illustrations with this article B, and, in cases where breath-taking is optional, O. There is a breathing place at either 5 or 7, as the individual singer shall find more convenient. This is for the English words; for the German the breathing place is at 7. The breathing place at the words "Ave Maria" is marked optional, but is almost always best to make use of it. Let especial pains be taken to begin phrases softly or without accent and to end them with fully sustained tones. This amplitude is more than ordinarily necessary at the notes marked S. Depend upon a certain controlled firmness of the breathing muscles, together with accuracy of consonant utterance, to give smoothness to the phrases, to do away with a jarring, unsteady touch upon the notes or with whatever is abrupt and angular.

3. Execution which shall ensure a delicate, accurate attack, especially upon the first note of a phrase, also a graceful clinging portamento, and agility and exactitude for the ornaments, *mordente,* etc. Where 1, 3 and 6 occur are specimen passages, in which the melody abounds, where the portamento, or slur, is indispensable. The grace notes at 2 may be taken with deliberation, occupying the time of one of the sixteenths in the accompaniment. Those at 8 must be executed more promptly in order that the passage may not be unduly retarded—a very slight *ritard* of the last three notes of the group is all that is allowable. The mordente at 10

should be executed promptly, without detracting from the smooth portamento to the note below, or the proper *tenuto* for each note of the triplet. The *appoggiatura* at 11 divides the time equally with the following eighth note, making two sixteenths to be sung with that syllable. The small note at 11 receives especial stress; and from that to the large note there should be a deliberate portamento, or slur. At 12 the appoggiatura is executed in the same manner, the small note

taking the full time of a sixteenth and the large note losing in duration what is indicated by the dot,



At the corresponding passage in the third verse, "and for a father," it is well to omit the appogiatura, because it gives too much emphasis to a subordinate part of the sentence. The German to which Schubert composed the melody will bear stress at that place.

4. Declamation, which shall distribute stress intelligently and which shall give to the words something more than distinctness, viz.: earnestness and elegance.

5. Imagination, which shall picture the scene, reproduce the mood, endow words with their proper significance and call to the service of interpretation whatever of attitude and manner can be used with taste.

6. Musicianship that is uncompromising as to pitch and manifests a fine sense of symmetry in rhythm and in phrasing. The broad character of the rhythm above alluded to demands perfect repose in execution—steadiness, deliberateness, poise. In detail, we may observe, the necessity for care where two sixteenth notes in the melody should receive just value against the three sixteenths of the accompaniment, instances of which occur at 3 and 4 and elsewhere. There are no variations of rhythm marked in this song. A musician of taste and experience will employ a delicate rubato, however. For instance, the first measure of the introduction may quicken in an almost imperceptible degree and the second measure may be correspondingly *calmato*. Only at 13 might one venture to mark a decided rhythmic effect. There a broad, well-proportioned *ritard* may be employed. The shadings are partially indicated by marks in the accompaniment. In this melody it is absolutely inadmissible to make an abrupt *crescendo* or *diminuendo*. The prevailing character of the tone may be *mezza voce* if *pianissimo* can be held with expressive, intense quality. If not, a stronger tone must be employed in order that something of yearning, of pleading, may appear in it. A loose, breathy, shallow tone has no artistic value here. Beginning each stanza very softly, the melody should increase and di-

minish with several long gradual waves of power until a moderate climax is reached at 6. Receding from this with a smooth, well-sustained *diminuendo* in the next measure, the following section, at 9, is begun in calm *pianissimo,* from which a second and somewhat stronger climax (though hardly more than *mezzo forte*) is reached upon the small note at 11. From here to the close the tone becomes gradually softer, reaching the most delicate *pianissimo* possible during the *diminuendo* at 13. In this masterpiece, by the greatest of song writers, are no *ad captandum* effects. It is a pure, noble art work, to be studied and sung, not for a few days or weeks, but at intervals throughout a lifetime. The compass in which it here appears (E flat to E flat) is available to nearly all voices.

The English words are for the most part exactly as Scott wrote them; and where changes are made necessary by the differences in metre of the German translation, to which Schubert wrote the melody, the sentiment has been fairly well preserved.

Following is the poem in its original form. There are several forms in which changes are made to fit the poem to Schubert's music. The best form is here shown, the changes in the first verse being given with the music and those of the second and third, indicated below:

Ave Maria! Maiden mild!
  Listen to a maiden's prayer!
Thou canst hear though from the wild,
  Thou canst save amid despair,
  Safe may we sleep beneath thy care
Though banished, outcast, and reviled—
  Maiden! hear a maiden's prayer;
Mother, hear a suppliant child!
  Ave Maria!

Ave Maria! undefiled!
(1) The flinty couch we now must share
Shall seem with down of eider piled,
(2) If thy protection hover there.
(3) The murky cavern's heavy air

Shall breathe of balm if thou hast smiled;
(4) Then, maiden! hear a maiden's prayer,
(5) Mother, list a suppliant child!
Ave Maria!

Ave Maria! stainless styled!
(6) Foul demons of the earth and air,
From this their wonted haunt exiled,
(7) Shall flee before thy presence fair.
(8) We bow us to our lot of care,
(9) Beneath thy guidance reconciled;
(10) Hear for a maid a maiden's prayer,
And for a father hear a child!
Ave Maria!

(1) The flinty couch whereon we're sleeping
(2) If thou above thy watch art keeping
(3) The murky cavern's air so heavy,
(4) Then Maiden! hear a maiden's pleading,
(5) O, mother, list a suppliant child.
(6) Each fiend of air or earthly essence
(7) Shall flee before thy holy presence.
(8) We bow beneath our cares o'erladen,
(9) Now to thy guidance reconciled;
(10) Then hear, O Maid, a simple maiden.

# A GERMAN SINGING MASTER.

BY E. CAWOOD.

Herr Koeniglicher Professor Blume, the well-known and great voice trainer, was born in Brandenburg in the year 1839. From boyhood his whole soul was centered in music and his first ambition was to be a violinist, which he studied for three years—this he gave up, declaring it not good enough. He then studied the piano with more satisfaction. Devoting all spare time from his studies, he openly expressed a wish to adopt a musical profession.

To this he met opposition on every side. His family had for generations belonged to the army, and to encourage any public profession was degrading; therefore, against his wish, he was enrolled as his brothers had been, all of whom have held high positions in their time, the eldest as commanding general of Alsace up to the year 1897.

During the five years of his service he never gave up the idea of a musical profession, and although his duties offered little time for practice, he managed to increase his knowledge of music, when, recognizing he possessed a good voice, he resolved to leave the army and seek a master to develop it. This idea was strengthened by a round of visits to the opera houses, where, as he described it, "he almost went mad with excitement and determination to sacrifice everything for the divine art."

He first studied singing and composition in Berlin and Dresden, in which latter town he lost his voice for some time. On recovering it, he went on to Italy, visiting Rome, Milan, Florence, Bologna and other towns, rubbing shoulders with the first artistes of the day, and taking lessons with different masters of distinction. He studied longest with Lemperti, and adopted many of his theories, but was, on the whole, dissatisfied with his teachers. There was a something wanting to realize his ideal of voice production.

In despair he decided to give up taking lessons and go to England, there to take up the role of singing master, with the determination of finding out the mystical art of developing the voice without employing the scientific means so much

in vogue then, being thoroughly convinced that singing was an art and not a science.

To thoroughly understand the construction of the throat he studied under Sir Felix Semon, the throat specialist, who also finally introduced him into his hospital to insure a larger experience.

After this he met with great success in England, became professor of singing in the Royal College, where he remained for ten years. He had also an extensive private practice. In the year 1896 he received the title of royal (Prussian) professor from the Kaiser, a distinction with which he is justly proud, being one rarely conferred out of the Fatherland.

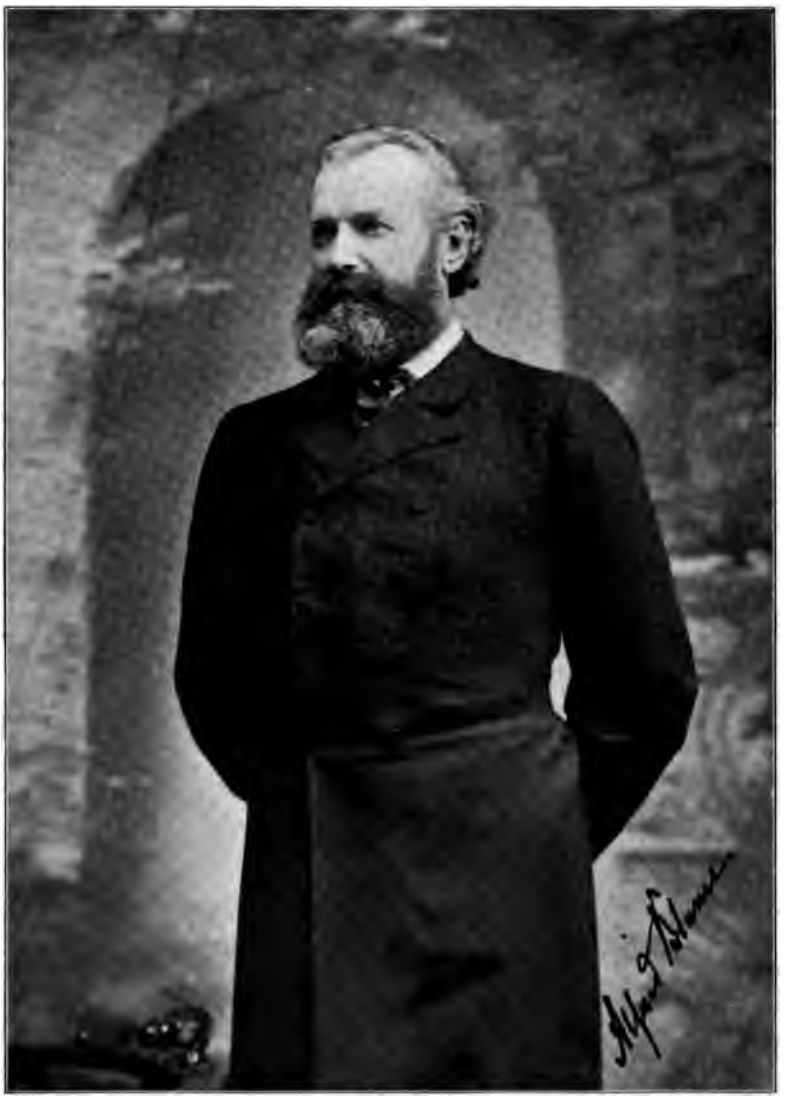
It was after receiving this distinction that Professor Blume almost decided to return to Germany. Many of his compatriots complained at his working for foreigners instead of benefiting his own people. Yet he was not insensible to the love and gratitude of his many English pupils, and probably had it not been for his wife's inability to cope with the English winters would have remained in England. However, again receiving an invitation from Herr von Hulsen-Wiesbaden to give his operatic company the benefit of his instruction, he accepted, and settled there with some of his English and American pupils two years ago.

But after his work in London he found there was not sufficient scope in Wiesbaden, and beyond the opera few musical advantages, also the enervating climate was depressing and cramped his energies, all of which induced him to move on to Berlin, the musical center of the world.

"I am charmed and astonished with the advantages Berlin offers to the musical world," the professor remarked on the occasion of my interview with this interesting and remarkable artist, "and what a handsome city it is! Who could wish for a better view than this," he added, leading the way to the balcony.

I no longer wondered why he chose the fourth flat of No. 1 Luetzou Ufer. Looking down from the balcony one saw the canal lazily flowing between the thick avenue of chestnuts, then in full bloom, the distant hum of life, the soft, fresh, spring air, made it impossible to realize being in the heart of a city.

" It is charming," he said, " we get the early and late sun, and I can pace up and down and imagine myself on deck."



PROFESSOR ALFRED BLUME.

" You should teach the world the art of looking young," I said, noting his fine healthy face and magnificent bearing.

"It would not be hard," he said. "I lead a most simple life, and unless compelled to go into the city or attend opera, retire about 10 o'clock. I rise at 7. I am now in my sixtieth year, but I feel young as ever and look forward to devoting many more years to my art for the benefit of mankind.

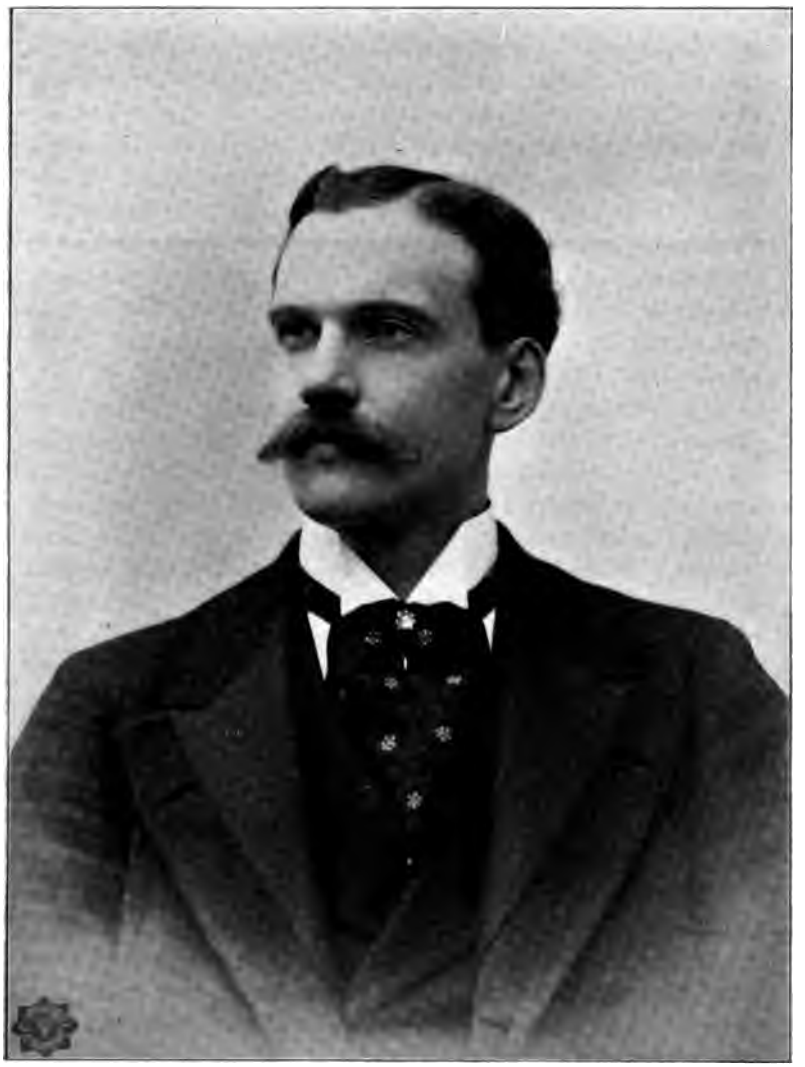
"I feel I owe all to the soothing influence of that glorious spring morning," for, seated in his comfortable chair, his eyes closed and head thrown back, the professor gave me that sketch of his life which hitherto he had refused.

When teaching voice production privately he had some strange applicants. The son of a wealthy peer had arrived at the age of seventeen without his voice breaking. The family doctor was requested to consult Dr. Morrell Mackenzie, but before doing so he interviewed the professor, who again requested the youth to be brought to him—he then compelled him by force of will to repeat all he said, which, to the great astonishment and almost terror of the youth, was in the same tone. The gratitude of the parents was unbounded, and the professor's skill became widespread—which led to many such cases—until finally it interfered with his time. He gave out "That he was no quack, but a professor of singing, and must refuse any more patients."

On asking the professor if he had this power from the first, he replied: "No, it came upon me gradually. I have kept awake at night wondering how it came and what it was, but could not define it. I have often been asked my method, but the word method comprises so much. I am controlled more by my pupils' ability, faults and peculiarities, which I work on, and teach individually. I try to make them feel they have no throat and that the voice should come freely and naturally. If it were not too presumptuous to assert, without looking at my pupil, I can tell the contortion of any muscle, even to the droop of the mouth, and if I were to become blind I could go on teaching just as well."

The professor has often had pupils sent him who had undergone all the atrocious scientific training of throat and facial contortions, with dangerous breathing, by teachers, without the slightest knowledge or ear for music, accompanied with the request to finish them off in technique and style by his own method.

But all the musical world knows the characteristics of the professor's pupils. Miss Marie Brema, whose brilliant success



MR. PLUNKETT GREENE.

ended so charmingly last season with a visit to the Queen—the greatest compliment an artiste can wish for—declares she

owes all her sucess to the professor, who, not long since, was the means of preventing her leaving the stage. She felt her voice waning and consulted him, but under his care her voice increased in power and tone, and after a succession of lessons she was engaged for Bayreuth, and her fame increased each season. In her letter to me she says: "You will perhaps like to know that I feel I owe all my success to his splendid teaching and wonderful patience. I miss him greatly in London, and shall hope to go over to Berlin for more lessons in the autumn before going to America. I have often sent over for Professor Blume late in the afternoon, when I was to sing in the evening, and he has come over quite anxiously, expecting something terrible had happened to my voice, but it was only to ask him to let me sing exercises and scales to him for half an hour."

It is notable with what ease the pupils sing their interpretations of the ideals of the composers, the marvelous capacity for singing without apparently using any breath, *vide* the *Musical Courier,* by Plunkett Greene, whose production, style and execution were so greatly commented on: "He sang 'Songs My Mother Taught Me,' by Dvorak, with a breadth of phrase and tone that at once called attention to his method of breathing and breath control."

Added to this, it is acknowledged his pupils' voices grow in power and purity of tone year by year.

Plunkett Greene writes: "I openly acknowledge my entire indebtedness to Professor Blume for all I can do in the singing line. He is a man in a thousand as an artist and teacher. And this is the echo from all his pupils, who also declare his place in London will never be filled.

"How the professor's face beamed as he took from the music cabinet a large silver punch bowl of Irish shape, to show me. 'My kind friends presented me this before leaving London,' he said. 'Indeed, I shall never forget how good they have all been to me, the deep gratitude of my pupils and their strong appreciation of my efforts.'"

The walls of the handsome music room were well covered with the photos of his numerous pupils, and in the salon leading from them was a painting of the master himself.

"Ah!" he said, seeing my attention directed that way.

"There is a history attached to that. One day Herkamer, the great artist, came to me and said: 'Blume, I can do almost

MME. MARIE BREMA.

everything under the sun but sing. I want you to teach me.' I consented and did my best, but found my efforts wasted,

there was no possibility of a voice. I told him this. With a hearty laugh he told me I should teach his nephew instead and he would paint my picture between whiles. It has hung in the National Gallery till my departure from England."

The professor is a great admirer of the Americans and has taught several who stand high in the musical world. He tells a story of his one season in New York in 1873, of a wealthy lady who wished to have lessons. "She turned the tables completely by putting me under an examination and inducing me to render several of her songs. Abruptly interrupting she informed me I should hear from her in a day or so. About a fortnight later, when I had almost forgotten the little episode, I read a letter in which she requested me to give her a lesson the following day. Piqued by curiosity I made inquiries at my agent's concerning her, and learned that the last fortnight no less than seven professors had undergone the same experience. I felt angry and yet amused at her cuteness for wanting her money's worth, but I found her a most intelligent pupil."

When on a visit to New York later on, the professor met Madame Antoniette Sterling, who inquired of him about Lemperti's method. The professor advised her which theory to adopt or refuse. "O!" said madame, "leave that to me. I always tell the professors what they are to teach me."

Germany is not the only country that craves and wishes the genius and help of the professor. He has received many tempting offers from the western continent. One musical agent guaranteed ten pupils a day at four guineas a lesson, reminding him that in a few years he would be rich. The answer was characteristic of the man and artist: "My ambition does not lie in amassing wealth at the expense of health and art."

In my last visit the rising star, Miss Rose Ettinger, the American nightingale, charmed the company with her wonderful soprano voice. She was then studying with the professor, who spoke in high terms of her accomplishment. Undoubtedly she took Berlin and other towns in Germany, Russia and Austria by storm, received the enviable name of a second Patti and was at this time engaged for the operas of the coming winter season in Hamburg and Berlin.

# WANTED: AN ELASTIC TEACHING REPERTORY.

BY F. B. ARNDT.

"I can easier teach twenty what were good to be done than be one of the twenty to follow mine own teaching."

To one who has studied the art of piano pedagogy and seriously inquired into its inefficacies, nothing is more surprising than the tenacity with which certain compositions are retaught over, and over again, when the literature of the piano is practically inexhaustible. Of the Nocturnes of Chopin, two are chosen with mistaken fidelity, and despite the infinite variety which may be found in the teaching pieces of Schumann, only a paltry half dozen are commonly taught. Mozart is known by the A flat Sonata and Rubenstein fulfills his mission to the student in Kamennoi-Ostrow. It is the spirit of Amron, the Saracen general, who ordered the destruction of the remnant of the great Alexandrian library, saying: "If the books agree with the Koran they are useless, and need not be preserved; if they disagree with it, they are pernicious and should be destroyed."

Given the grade of a piano pupil, it may be accurately predicted what pieces he or she will be given, the individuality of the learner, the charm which lies in novelty and freshness, the broadening of the nature in contemplating new phases of a great art, all are ignored. One scholar is benefited by a certain Mozart Sonata, ergo, every other pupil must also attack it; the same studies, the identical pieces, are taught ad nauseam, in consonance with the methods of the past, that what avails for one must be profiable for another, and meanwhile a world of music remains unexplored.

Why, for instance, should the Chopin E flat Nocturne be given to the exclusion of the others? Why should that ingratiating trifle Narcissus be thrust into the repertoire of every pupil when a little thought expended in selection would educe other pieces equally pleasing? It is said that Liszt became dangerous when a student brought him that old tour de force,

the Second Rhapsody, and the baleful influence of Traumerei played by the violinist next door, the pianist in the flat above and the novice across the street, can never be estimated. One may retort that when artists like Paderewski play the same programs year after year there is some excuse for teachers, but the artist is largely the product of the public; what they demand he supplies, and if the repertoire of ordinary teachers was extended, if students were acquainted with the literature of the piano, the artist whom they support would be forced into activity and to furnish that which is so manifestly demanded.

The teacher of aesthetics has long demonstrated how important an element of beauty is novelty, and a school of philosophy was even founded upon this tenet. Schumann was always a devotee of the principle of novelty. "Enjoy the old," he said, "but bring a keen sense of pleasure to the new." Chopin's prelude in D flat, beautiful as it is, has lost all its ideality by being hammered by every pupil, and Beethoven's Sonata Pathetic has ceased to arouse any thought but the unholy one of slaughtering the pianist. Every beginner is forced to stumble over the dulcet strains of the Happy Farmer, and if that melodious bucolic ever had any effect but one of disgust for the farmer who did not devote himself entirely to agriculture and eschew vocalism, it has long since passed away.

"Will you tell me," said the mother of three girls, plaintively, "is there any psychological reason why May and Jennie and Marguerite should all practice Grieg's In the Spring?" The intention is not to degrade these gems of the piano, but to emphasize the satiety which may follow even the companionship of what is most admirable. Buddha wearied of his gardens of pleasure, and the little Prince of Rome would have given all his toys to play with the barefooted boys in a mud puddle. This confinement of the teacher and pupil to a modicum of the rich literature which exists for the piano is not alone stultifying to the learner, but it reacts upon the teacher so disastrously that the instruction inevitably becomes mechanical, and uninspiring.

What teacher is there, however enthusiastic, who has not a distaste, amounting to a repugnance, for the old repertoire

of teaching pieces which have been employed for a lifetime, and it may never be contended that these compositions have the exclusive utility. How might not a teacher conserve her own pleasure in teaching, and expand and delight her pupils, if time was rescued for the study of new music, and the comprehensive knowledge of the old?

The profession of the music teacher is most exacting, it has few distinctions, and its rewards are to be distributed (it is hoped) in another world, for they are conspicuously absent in this, but, if anything is to be accomplished, if the serious aspiration of good teachers to develop the nature of a pupil by the study of art is to be effectuated, there must be perfect self-abnegation, a devotion which will bring all means to the solution of a problem, which will not expound what is trite, but exhibit the inexhaustible richness of our great composers and the delightful novelty and freshness of our recent masters, which will lead the pupil on with an enthusiasm which is contagious, and a knowledge which is not stationary, but which is forever plastic, and reproductive, for, as Plato says, "Thus much of music which makes a fair ending; for what should be the end of music if not the love of beauty?"

A new book for high schools has come to my table for review. It is called "The Laurel Song Book" and is for high schools, clubs and musical societies. It is edited by Mr. William L. Tomlins and published by the new firm of C. C. Birchard & Co. in Boston. I have examined it carefully, gazed upon it with wonder and have asked myself: "Can such good come out of the school book Nazareth?" It is as if the watchman's voice had been heard saying: "The night is departing."

Truly, this book is the most glorious opening for a new musical life in America of anything I know. Think of it. Three hundred and twenty pages of Part songs, Choruses, Folk Songs, etc., by such writers as Edgar Stillman Kelley, Henry Holden Huss, William Wallace Gilchrist, Henry K. Hadley, George W. Chadwick, Arthur Foote, David Stanley Smith, Bruno Oscar Klein, Wilson G. Smith, Margaret Ruthven Lang (about the manliest of the lot), Frank Van Der Stucken, E. R. Kroeger, Hugh A. Clarke, Clayton Johns and so on. And plenty of old, also. Orlando Lasso's "Matona, Lovely Maiden," one of the quaintest and most delightful of the quaint; a fine arrangement of Schumann's "The Two Grenadiers," also Roeckel, Pinsuti, Macfarren, Handel, Gade, Mendelssohn and so on and on—three hundred and twenty pages.

And what of the new? Much, much both ways—as to quantity and as to quality. To begin, if the book is ever ruined it will be by one song of Edgar Stillman Kelley. On the grand poem of Walt Whitman on the death of Lincoln, "O Captain, My Captain," he has written a master song of such intensity, beauty and royal quality, that beside it everything else pales into insignificance. It is, indeed, a master song —poem, music, and especially the way in which the music

enters into and glorifies the poem. It is a part-song of seven closely filled pages. It is modern, intense, strenuous, grand—a tone-poem not to be heard without tears. Whether it can be done in a high school, I know not; whether it can be properly done by any but the best choral societies, I know not; but here it is for any of them to try at—poem and music solid, like a rock, grand, epoch-marking. Better, it has been scored for orchestra, and any concert in which this great song is properly done will be something to be remembered by the thrill and uplift of noble pathos. If anything spoils the book, this will be it. It gets in a fellow's eyes and ears, and it tends to make all the rest sound small.

Yet many of them are large enough and grand enough. For instance there is Henry Holden Huss' setting of Kipling's "Recessional"—also a great song, conceived on a large scale and set to music with modern spirit. Eight pages it fills, four parts and piano-forte accompaniment. It opens in two part harmony, high and low voices in octaves. At the line: "Beneath whose awful hand," the music, beginning in unison, breaks into four part harmony and makes a most impressive cadence; it goes on now in unison, now in two parts, then in three or four, just as the convenience or vocal effect promised best for the text. After the first, "Lest we forget," which is in full harmony, there is an echo, in unison long-drawn notes—very impressive. The second stanza starts out low in pitch, in full four part harmony in A flat, with the bass low; it works up and again the grand climax upon "Lest we forget." But time is too short and words too poor to follow this through. Suffice it to say that it is a veritable masterwork itself—though necessarily in a less intense key than Kelley's setting of Walt Whitman's great ode.

That there is a great difference in the quality of the songs in this book is plain enough. Some of the composers realized the opportunity offered them—and this seems to me a wonder. I do not see why any composer on being asked to write a piece of music for a high school book should break loose in a great song which the best choral societies will find to require their most artistic handling. Yet they have done this—at least, Kelley and Huss. And I will add yet a third, though, naturally, inasmuch as he set a poem by John Milton, he has

rather a less personal note to place in the concert of American art. It is a Christmas song by David Stanley Smith (a young composer, perhaps), on the text, "This is the day and this the glorious morn," and a glorious song he has made of it. It runs only through two pages, and this new composer with the olden name has succeeded in writing a very inspiring song without any great overflow of chromatics and modern appealing harmonies (though, to be sure, these are here when needed); it is a splendid piece, capable of most satisfactory use.

And then in tenderer mood there are some gems of rare water. For instance, Mr. W. W. Gilchrist has set Whittier's poem, "Prayers of Love, Like Raindrops Fall," in A minor, all voices in unison or octaves, no accompaniment save a bass upon the beat and a half note with a dissonant quarter note on the second beat of the triple measure. It is so simple that even a very good musician might pass it without a thought; yet so cunningly placed for voices and so beautifully written to the text as to be capable of giving the thrill belonging to great art. And think what a privilege that the youth of America should be brought under a musical influence like this in place of the Sankey jabber and the popular sing-song.

Some of the really good composers did not come out so well. Mr. Chadwick, one of the best of all, failed to measure up to the new standard, although he has several very excellent songs in the book. His are but little better than many others, whereas he was capable of writing something great, if only his faith had been in mustard-seed potency. But alas, it was not! The best of Chadwick is perhaps his "Stormy Evening" on a poem by Robert Louis Stevenson. It is a strong part song of two pages, and it falls down only before the best of his own other works; and, of course, besides the phenomenally strong ones with which I began. But then, how was he to know that this was the chance of his lifetime? No doubt he has suffered much of editors seeking to buy goods adapted to "their market." And here he conceived his market too low. Arthur Foote is represented by a sprightly and taking setting of Edgar A. Poe's tintinnabulating poem, "The Bells;" and the aforesaid effect is quite as plainly in Foote's music as in Poe's poem. It will prove attractive for concerts.

I doubt whether there has ever been published an American collection of part songs which contained so large a percentage of new and thoroughly fine songs. A rough canvass of the three hundred and twenty pages shows that about one hundred and fifty are absolutely new. Naturally, the range of songs in this list (aggregating perhaps thirty-five songs) is large. But if there is any one which is not at least up to the level of very excellent part song collections, my examination has failed to light upon it; while most of the new material is not only up to the level, but far above, as already mentioned. In fact, there are very few American composers of any real distinction who are not here represented, and generally represented most favorably.

Not less remarkable is the variety and worth of the old matter herein comprehended. For instance: Here is a version of Wagner's Pilgrim Chorus from "Tannhaeuser," a piece which the high school will be greatly benefited by knowing; old Orlando Lasso's "Matona, Lovely Maiden," not only included, but protected by copyright as well. (I *did* think that that copyright had run out since Dr. Lasso died in 1594—but this is a detail—it is a fine and a beautiful song.)

Here is also that beautiful canon by Cherubini, "Like as a Father," with which Mr. Tomlins has been doing wonders any time this thirty years; a selection from Handel's "Messiah" contains the four little recitatives: "There were shepherds," etc., followed by the chorus, "Glory to God," transposed.

And, speaking of Handel, there is that glorious *Largo,* which Theodore Thomas exhumed from some nook in the instrumental works of this writer, and Dr. Mason afterwards made a beautiful church solo upon to the words "Hope in the Lord." It also is here, with the words, "Father in heaven, thy children hear."

Here also is that noble song of Beethoven, which Mr. Tomlins has arranged into a chorus, "The Heavens declare," and a right noble melody it is. Mendelssohn fares rather more hardly at Mr. Tomlins' hands than he would have done twenty years ago. He is best represented by the tenor song from "Elijah"—"If with all your hearts"—transposed. I wonder why he did not put in that lovely song without words, the chorus, "How lovely are the messengers" from "Elijah"—

mostly likely because of the fugue. And, speaking of songs, much can be said in praise of some of the arrangements. For instance, here is Schumann's "The Two Grenadiers," arranged for four parts. This is a sample of provisions, of which the book has many, calculated to minister to various associations of ideas and what we might call an elementary culture among the students. Here also is the tenor aria from Haydn's "Creation," "In native worth," reprinted a note lower. It is a lovely melody. Sometimes the musician is a trifle bewildered by the new provision. My eye caught a melody by Mendelssohn, which, for the moment, eluded me. It was entitled "Sleep, Gentle Babe," and it turned out to be the folk-song known as "Consolation" in the second book of the songs without words. Another lengthy adaptation of old music is a selection from Gluck's "Orpheus," containing the chorus of mourners, the chorus of blessed spirits and the famous aria, "*Che senza faro Eurydice,*" one of the best simple melodies ever written.

Another little point which a musician can not overlook is the wisdom displayed in arranging some of the old Irish melodies, as to whether to write them in four parts or print them in solo arrangement. Good sense has dictated here, and melodies not adapted to four part work are left as solos; nevertheless in the accompaniments there are a variety of little touches which indicate the musician.

In the line of folk-songs there are also two which claim especial attention. They are Indian melodies of the collections made by Miss Alice Fletcher and her assistants, and first set to harmony by the late professor John Comfort Fillmore. In their present versions they have been reharmonized by Mr. Arthur Farwell, who, I understand, is a young musician who has undertaken to carry forward the work of Professor Fillmore. I wish to invite attention to the manner in which these are done, where in place of the barren natural harmonies, to which Mr. Fillmore felt himself restricted, Mr. Farwell adds various small points of musicianly emphasis. There are two of these. Very charming and worth knowing is the "Song of Greeting," a love song of the Omahas. The other is one of the ghost dance songs, from the Arapahoe tribes. This melody, I imagine, is wrongly noted, the time in place of alternating

3-4 and 2-4, as here, being more properly 5-4, throughout. I wonder how it happened that Mr. Farwell did not think of this. While 5-4 is a rhythm which the Anglo-Saxons never employ, it is a natural rhythm of many races. Mr. Farwell has done beautiful work in this harmonization, showing excellent sensitiveness of musicianship. It confirms what I have long known, that there is always somebody ready to take up our work when we lay it down, and do it better than we have ever been able to do it.

Professor Fillmore made one of the most important inductions which the doctrine of development in music has ever had made for it, namely, that spontaneous melody tends to follow chord tracks, and later tonality chord tracks. This simple and self-evident proposition has hovered around the musical intellect of the world ever since Darwin made his first great inductions concerning the development of species. But the brain of John Comfort Fillmore was the first musical brain out of which it ever got itself formulated. It simplifies everything prodigiously. All the rubbish of the minutely divided scales of the Chinese and others will have to go, and their microscopic intervals will eventually be found approximations to chord pitches. But when it came to the question of properly harmonizing these rude attempts at melodies, I always felt that something better could have been done by a more sensitive harmonist, able to keep his balance between the routine of his schooling and the untaught feeling of the aborigine.

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This brings me to another aspect of this epoch-marking book. It is the wonderful comprehensiveness of it, whether we regard it from a musical or a poetic standpoint. To take the latter first. Here we have, besides a number of well-made verses by official carpenters duly employed (some of which are very good indeed in their way—those of Mr. Frederic Manley, for instance), a veritable thesaurus of authors: Beaumont and Fletcher, Keats, Herrick, Shakespeare, Thomas Moore, Tennyson, Chaucer, Goldsmith, Rosetti, William Stevenson, Coleridge, Kingsley, Shelley, Wordsworth, Burns, Thackeray, Walt Whitman, Poe, Whittier, Dr. Holmes, James Russell Lowell, Emerson, Bryant, Bayard Taylor, Halleck

and so on, more authors than one can find in any other collection excepting, perhaps, a hymn-book.

All the great composers are represented. Handel, Bach, Gluck, Haydn (I believe they missed Mozart, which was a pity), Beethoven, Schubert, Schumann (they missed Brahms—also a pity), Wagner, etc. Of Americans a long and a most honorable list—and practically all good works.

Among the beautiful songs from this later source, I have failed to mention one by Henry Holden Huss, a remarkable setting of "Crossing the Bar," a part-song of the first rank, capable of prodigious effect. I might also speak of a very effective chorus by Horatio Parker, "The Robbers," which is none the worse for reminding one persistently of Schumann's well-known "Gypsy Life." But Parker has many original touches, both in the song and the accompaniments.

What I like best about this book is the fact that a musician who, by chance, should happen to stray into public school teaching, can find in it real music—music which has the qualities which music ought to have. Delicate and strong harmony, real expressiveness, legitimately acquired. Think what it means to a youngster to have in his book for occasional singing two such monumental pieces from different standpoints as the arrangement of Beethoven's Larghetto from the Second Symphony (Mr. Edgar Stillman Kelley) and the Wagner "Pilgrim Chorus." Both these works are of the first class, the rarest of the rare, and they illustrate some of the most characteristic points of the two composers. In short, whether the "Laurel Song Book" sells largely or less largely; whether it proves a practical text-book for advanced song in the high school or has to be relegated to club uses, it is in any case a collection of most unexampled richness, variety and positive worth from every possible educational and artistic standpoint. As such I have tried to give it welcome; and we will now sit back and see it do its work. Like the apostle of old, Mr. Tomlins and Mr. Birchard have shown "a more excellent way."

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It is not without significance that some of our American composers should have arrived at such free expression in the domain of part songs, while as yet they have not demonstrated

equal powers in larger forms. The reason is plain: A composer can find out how his part-songs sound. Also, he can find out how they strike singers and hearers. So, also, about his songs for solo voice and piano. This province is easily manageable, and in the same way the student can find out what he likes in these lines. But in the larger forms it is not so. Owing to our bondage to our German musical masters, the American composer has no show at all in the larger forms. It is in part his own fault, for he might begin smaller and write up, picking up an audience along the way. Of course, he can, if he chooses, strand himself in the scores of two or three great operas, which by no possibility can be brought to performance, for, as a rule, he lacks the not extraordinary business capacity which would enable him to organize an amateur performance under circumstances promising at least a limited success. One can count American composers of this kind by the dozens. Some, like Oscar Bruno Klein (who is not an American composer), have had their operas brought out in Europe. Others, like one of the best of all, Mr. Dudley Buck, are condemned to see the scores mold away in a drawer, to be heard after the composer is dead, if ever.

The moral is that if one persists in trying to follow Emerson's advice and "hitch his wagon to a star," he must run the risk of being jolted a good deal while his gaze is too intent upon the heavens to permit him to recognize what is about to happen to him along the earth.

If one desires to be a writer, his first need is to find a public, and this the composer can never do until after many years, while he shows his talent in impossible forms exclusively.

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In another part of this issue an active California teacher of piano makes a vigorous plea for greater variety in the teaching repertory. What she says is well worth reading, and has no small point in it. It is quite true that all teachers, even the greatest, fall into these ruts and use for the most part the same pieces year after year. Even so fine an artist as William Mason once told me that he had been tabulating the results of his teaching books for several years. By this he meant that he had been over his little pocket record of every lesson given

—which in those times generally ran to six or eight hours a day. As he had the same pupils for seven or eight years on a stretch, I fancied that this list of pieces must have been quite a pleasure to him, and I said as much. He looked a little "grumpy" and then said: "Well, no! To tell the truth, I found that I had been giving the same pieces over and over all these years, and the list, in place of being a large one, was surprisingly short." On reflection I saw the reason. Mason, like the rest of us, was after practical results in the playing. Experience had shown that, given such and such conditions of hand or such and such mental states, such a piece always had acted favorably. Therefore, out came that piece again. Every teacher who produces results does the same. The more accurate he is in modifying the playing of his pupils, the more surely he has recourse to his own particular tools—that is, to the pieces which have shown themselves to have in them that something which leavens and modifies.

The difficulty is not wholly with using the sharpest and most reliable tools at a given moment, and using the same pieces with a score of pupils; when certain results are in question, accurate teachers will use the tool which they think will get those results the most easily. The trouble is in teaching all the time for these immediate results. A part of the teaching ought to be for a wider something—namely, for enlarging the musical experience and giving a grasp on music as literature.

I have several times spoken in these pages of the Student Clubs and the book called "The Great in Music," which is a practical course in musical literature, covering certain composers during the year, with carefully selected pieces of designated grades and qualities. With a club of this kind in action, a teacher has suggestions ready to her hand in the way of standard composers and representative pieces of qualities which are carefully and, occasionally, luminously, pointed out. The object of this course is to bring the students pursuing it into a sort of fellowship with each of the composers; each pupil knowing the general facts about the composer, the kinds of music he wrote, and a few pieces studied personally and acquired so well as to permit them to be played before the whole club. It means also to form a habit of appreciative hearing,

and an acquaintance with many other pieces by the same author —some of which she may also study in turn later on. The idea is a new one, and makes way slowly, but it is of great practical value, particularly when there are so many teachers ignorant of music as a body of tone-literature. It enlarges the ideas, gives guidance and acts as a handy assistant in selecting material.

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Occasionally, a most incredible ignorance is found among teachers of music. I know of one case where a lecturer was addressing a score or more of piano teachers, some of whom had taught from ten to thirty years, and others down to two years, where no one in the entire body had ever heard of Brahms. "Tschaikowsky?" asked the lecturer, whereupon one teacher asked, "What is that?" She thought, most likely, that it was some new practice specific, warranted to turn out pianists while you wait. This is not so bad as if they had been ignorant of Handel, Bach, Mozart and the like. Their schedule of chronology came down to about 1850, since which, apparently, nothing had happened to signify. But when we look over the way in which music is learned for teaching, can we wonder at this ignorance? In the city we have classes in musical history, where a few facts about the great composers are insisted on; but we have no classes at all in which the works of any one composer are studied comprehensively, or even sketchily, in such a way as to get a general idea of the ground covered. Some day such classes will be a necessary part of the preparation of every teacher.

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The contributor makes also a plea for new pieces, and especially for pieces by American composers. It is a well-meant plea. No doubt we all sin in taking it for granted that the good music happened a long while ago. But when one begins to try to accomplish things with this new music, he often fails. The new tool does not quite fit the hand; it is not so sharp and somehow it does not quite do the work. Teaching music has to satisfy several distinct demands: First, to fit the hand in question; second, to please the student; and then to have in it that inner something which makes music precious

and stimulating. Now, this last thing is where most of our American music breaks down. It is shallow when not empty. Even our greatest composer, to take him at the valuation of his friends, Mr. MacDowell, in his easy pieces, is barren. He has melody, but nothing else; in his more pretentious works he is bombastic, laborious and empty. Chadwick, one of our cleverest writers for orchestra, has done nothing for piano to speak of. My friend, Mr. Wilson G. Smith, of Cleveland, has written volumes of music for teaching purposes, and all of it, or nearly so, is pleasing. But to me personally it seems inconclusive. Is it my fault or his? I know not. For my purposes as teacher, few of his pieces answer as well as something by Chopin, Schumann, Liszt, or even Moszkowski. This is not to belittle Mr. Smith, for these others stand up good and high. Their heads are visible from all points of compass in the entire musical world. It is not an easy question, you see.

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Some months ago mention was made in these columns of the piano playing of Mr. Frederick Horace Clarke, who, during the last season, has given a number of piano recitals in Catholic schools and in private circles with excellent success. Mr. Clarke is a sincere student of music, a devoted admirer of Beethoven and a pianist with some excellent qualities, sincerity of intention being foremost.

As an evidence of the seriousness with which he has interested himself in music, he has accumulated during the past ten or fifteen years of active life a stock of essays on musical subjects, which he very modestly describes as being so superior in character as to be above availability in any of the existing musical publications. Mr. Clarke is not quite just in this historical narration, since the readers of the early volumes of MUSIC will remember that three or four of his essays appeared in its pages, and attempts were made by numbers of confiding subscribers to find out what they related to.

The intentions of the articles were excellent, and here and there in them he came down to common sense lucidity, but in other places the situation was a trifle strained, as it frequently is in the writers of German metaphysics, who are trying to think "a think" which is a little too big to be thinkable.

Within the past few months Mr. Clarke has established a periodical for the permanent embalming of these accumulated papers. He calls his periodical, which is threatened to appear quarterly, a *Musicians' Review of Reviews.* A more truthful title would be a *Musicians' Review of Other Musicians and Things.* Aside from the innocent continuity of these successive numbers, the second number, for instance, beginning in the middle of the sentence, which had been broken off three months previously (the nominative case having had three months' actual waiting for its verb!), the most notable quality of this periodical is the evidence it gives that the author is laboring under a difficulty not wholly unknown in other quarters in the musical profession.

It is one of the vices of our line of business, where every man is so deeply conscious of his own sincerity and truthfulness and so justly suspicious of the sincerity and competence of all the other men, that we let this fact leak out publicly. Mr. Clarke goes farther. He not only lets it leak out, but he actually protrudes it on every opportunity. For instance, Mr. Theodore Thomas comes in for many and many a hard rap as a conductor wholly ignorant of rhythm, with very little sense of art, and a most unsatisfactory interpreter of serious music. This criticism tells its own story. Mr. Theodore Thomas thirty years ago was as unknown as Mr. Clarke is now. During these thirty years he has been one of several musical directors in this country who have attracted attention. At the end of thirty years he stands out as one of the great figures in the musical world, and his rise has been due entirely to the belief of the public in his artistic sincerity and competence, which belief has been based on all these repeated hearings of his work. It is evident, therefore, that Mr. Thomas has been more fortunate in impressing the average musical person than in this particular individual case of Mr. Clarke, and it is quite possible that a more thorough analysis would show that the Chicago director actually does possess certain points of eminence, and that it is no disgrace to keep time in a Beethoven symphony, or any other work written in any kind of systematic and regular rhythm.

Mr. Clarke goes through the doings of the literary musicians with perhaps even more assiduity, but of this I find it im-

possible to speak, since most of those mentioned are left with nothing to stand upon, having been whittled entirely out of existence.

In spite of his quasi experience as a public player, Mr. Clarke is not altogether fortunate in his judgment of the pianists. Of all who played with the Chicago Orchestra last year he finds Mme. Zeisler the only one possessing an appreciation of art or any idea of playing the piano. This, of course, is very nice for Mme. Zeisler, who is a woman of unusual natural force and ambition and great acquired talent. Her position is deservedly high. Mr. Dohnanyi, whose beautiful Beethoven playing was one of the features of the year and was incomparably superior to any other heard during the season, except perhaps the Sonata played by Mr. Godowsky in his recital, comes off with very small mention. Yet Dohnanyi, in the general estimation of musicians, is one of the most promising personalities of the younger artists.

However, this is another question, and it is only natural that where the principles of the playing and all of the external qualities are so different from those of Mr. Clarke, that he should have found very little to interest him.

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The foregoing naturally brings up against the main question, which is the unfortunate disposition of musicians to presume that they alone of all engaged at the time are doing sincere artistic work, and are actuated by true principles. This disposition is not confined to musicians. Those who have happened sometimes to read the Old Testament will remember that the prophet Elijah fell into this same mistake a short time after the little affair on Mt. Carmel, and wished to die because he alone of all Israel was left a true servant of the Lord. Whereupon the Lord took him in hand with a categorical statement that there were in Israel at that very moment four thousand of those who had not bowed the knee to Baal. Elijah's statistics thus authoritatively destroyed, he took a square meal and felt better. The same treatment would apply to later times. Any man who falls into the state or condition of believing that the only true work for art is that which he does himself, can be very sure of one thing, which is that there

is something about his work which is more personal than artistic. There is more than one piano teacher in Chicago at this moment who believes that the money paid to any other teacher for lessons is wasted, or worse; and the same is true, as we well know, of the singing teachers, all of whom, except the individual speaking, are simply ruinous to the human voice. This is the same kind of thing that used to exist between the denominations in Protestantism. I do not remember that the Congregationalists ever burned the Quakers, but it was more good luck for the Quakers than anything else if they didn't. On one occasion there was a conversation between a venerable Baptist deacon in Georgia and an enthusiastic young Methodist, who had just been reading Stevens' History of Methodism, in which John Wesley is treated with distinguished consideration. Speaking of Wesley as a good man, the Baptist deacon consented with a very evident grain of salt, and when asked for the reason of his reluctance, answered, "Yes. I suppose he was a well-meaning man, but he did a great deal of harm." "Ah," said the other, "when was that?" "When he founded that Methodist denomination," said the deacon. This is the way it goes in music and in all forms of art. It is wrong, but perhaps it is because religion and art are so intensely subjective in their nature that those having positive convictions in the subject are occupied exclusively with themselves.

The truth is, of course, that in any community where there are a number of active musicians there are a few who treat everything from a commercial standpoint; who have found out by years of experience, as they think, that the average person has very little real appreciation of the finer kinds of music, and that it is more remunerative on the whole to give them music that they enjoy, and hence they deal regularly in music of this kind. Even distinguished men in the cities do this sometimes.

Personally, I believe that they lose by this attitude. Even the superficial student who finds the Beethoven sonatas a bore and a Bach invention worse than a rebus, knows after all that Bach and Beethoven stand for two of the highest peaks in the high lands of music; and, after studying for several years, they note now and then that their music portfolio contains no names

of composers of any particular eminence, and they are very liable to draw conclusions unfavorable to the teacher who has humored them along with purely temporary treatment, or, as the doctors call it, *placebo* treatment. The true view is that those whose appetite for serious art is latent ought to be awakened, and it is one of the legitimate purposes of instruction to accomplish this for them; and the teacher who does this earns the lasting gratitude of the student and in the long run attains the commanding position which those who deal purely with pleasing things for the moment never attain. This is something worth while for young musicians to remember.

The standing of every prominent musician now before the public after thirty or forty years' continuous work illustrates what I have said. Some of them have names which are trade marks as representative of the highest in music. Others have trade marks of commercial success, personal popularity and the like, without this other kind of reputation. Personally, I believe that as a business principle the great American motive to "get the best" has much in it; so much that in the long run it will approve itself in the experience of earnest teachers in such a way that standing for the great, the noble and the ideal, these intangible entities will afterwards stand up for them, and bring just recognition. But let us remember that no one of us has a monopoly upon art or sincerity. In every nation all who work righteousness are duly approved.

# A FEW THOUGHTS ON MUSICAL SINGING.

BY MARGARET PAIGE GOODELL.

What is the object of rote singing? In the first place we wish to cultivate the ear, the voice and the musical taste of the child. We wish to cultivate a love for all that is good in music and to create a love for the best. In short, to make music a part of their lives. More good is accomplished by giving the children good, wholesome songs and creating in them a desire and love for the best in music than by simply teaching them to read notes and giving them nothing to remember and nothing to carry awav with them as a beautiful oasis in the drudgery of school life. To have songs well sung we must have good tone, and how shall we get it? Annie Payson Call says: "The American voice, especially the female voice, is a target which has been hit hard, and very justly. If we had once become truly appreciative of the natural mellow tones possible to every woman, these shrill voices would be no more tolerated than a fashionable luncheon would be served in the kitchen. A beautiful voice has been compared to corn, oil and wine. We lack almost entirely the oil and the corn, and the wine in our voices is far more inclined to the sharp, unpleasant taste of very poor currant wine than to the rich, spicy wine of the grape."

Let us speak of the tension which is the immediate cause of so much trouble. The effort to propel the voice from the throat and use force in those most delicate organs when it should come from the diaphragm, can give nothing but bad results. "The soul and body of a word begins in the diaphragm, but you squeeze the life out of it in your throat, and so your words are born dead," was the most expressive exclamation of an able trainer of the voice. Owing to unnecessary ner-

vous strain, the teacher's voice, it seems to me, suffers more than any other. As her nervous fatigue increases her voice mounts the scale of shrillness and force until often true enthusiasm hides itself in a sharp, loud voice. How shall we remedy this? "Take the bone and flesh sound from your voice," is a simple and interesting direction. Let us endeavor to become sensitive to shrill, unpleasant tones and by a constant preaching of "lower your voice, speak more quietly and composedly," raise the standard of the American voice, greatly to the national advantage.

Let us remember that children will imitate the speaking voice as well as anything else, and that the child who speaks badly will never sing so well as one who is taught to speak softly and distinctly. If, in the musical profession, the same qualifications were demanded as are required in the medical profession, we would have greater clarity of ideas on the relation of scientific knowledge to practical experience in voice culture. As it is, any one has as much right to teach voice as to be a blacksmith. Any one who will study the throat carefully and intelligently must deduce one safe rule. The voice must be used so lightly in singing that it will be impossible to injure the weak and delicate organs of a child's throat.

From good, practical experience, both in America and England, we to-day speak of the child as having two voices, the chest and the head voice. The chest voice is a purely technical name applied to a thick, coarse voice, which is produced evidently by very full and strong vibrations of the vocal bands. Whenever little children sing loudly they use this voice. The other voice, technically called the head voice, is light in body, fluty in character and devoid of the reed quality in tone. This tone is evidently produced by the vibration of only a portion of the substance of the vocal bands.

The sole criterion in training the children's voices is the character of the tone. The tone which is generally accepted as being the one for children to use, which is physically safe and beautiful in quality, is the head tone.

This is an easy voice and one the children enjoy after becoming accustomed to it. The whole secret of child voice, I believe, lies in securing a light, easy action at the vocal bands. Any exercise which does this is a good one, and no fear need

be apprehended as to obtaining good results. Some good exercises can be given with the vowels Coo, Loo, Voo, Awh, but never Ah, as it gives back a tone which is throaty and harsh. The hum Awh exercise is also very good. Begin with upper Do and sing the scale down quickly and lightly instead of the old way of singing up the scale. By doing this we can easily place the tone correctly in the head, then it is easy to carry this tone down the scale, or at least nearly down. A little careful practice brings it all right. Whispering exercises, which loosen the bands followed by Awh and humming softly down the scale are most excellent for placing the tone where it should be, in the head.

Be very careful of the lower pitches, for the ease with which children break into the thick voice when singing them constitutes an element of great danger, particularly when music is taught by unskilled grade teachers. I have found from middle C to upper E or F a very good range, but sometimes it is necessary to allow them to go no lower than first line E. A great deal of care and attention must be given to this one point if we would obtain good, true results. The ear must be made the prominent factor with both the pupil and the teacher. Children must be given pure, sweet tone if they give it back to you. To get this, we must hear tone, feel tone, think tone, and finally with a perfect mental concept will come the understanding and the power to reproduce.

There is probably no better way to get children's voices together than by giving them a good rote song, but by a good song I do not mean the merely pretty and fanciful creations with which we are being deluged with the increasing interest in music for children.

What are some of the requirements for a good rote song, one worth teaching? In the choice of material, first we must have a story, a something to tell. In a song the text is of the first importance, and the music should complement and lend itself to the development of its moods. In the music the first thought should be, is it rhythmically right? Does the rhythm express and adapt itself to the thought intended? All physical life is perfect in proportion to the perfection of its rhythm. The essence of the lowest traceable vegetable life is rhythm. The highest flights of poet and orator, the sweetest affection,

the loftiest reaches of faith, joy and peace, are rhythmic activities of matter, mind or emotion. Lack of appreciation of all this has prevented us from reaching the heights we should attain.

All children are not naturally rhythmical. While visiting a kindergarten. I saw some way of presenting rhythm, which struck me as being excellent. This was giving the children freedom and telling them to do just what the music told them to do. Here was an opportunity to notice the difference of rhythm in children. Most of them soon caught the rhythm of the different pieces played by the pianist and they looked so happy and free in their movements that it was a strong lesson to me and one I shall not soon forget. The others were helped by the teacher, and they told me it was wonderful how they improved by a little practice, and oftentimes one child taught it to another. This may not be practicable for the public school, but I see no reason why the next should not be. A good-sized rubber ball was given to first one and then another and this seemed to be a very interesting movement for each child tried to excel the other in keeping the ball bounding from the floor in perfect rhythm with the music of the piano. It seemed to me this would be a good way to begin with a few children who have little music about them, and have no conception of rhythm.

Life in the kindergarten is social rhythm, with the voice as natural as the note of the lark and the language as easy as the rhythm of nature. This we must retain throughout all school life from the rote song to the university, and will be when music is appreciated as the keynote of all intellectual activity and social grace. In the rote song be careful of pitch and compass. Never teach music that ranks with a kind of literature you would forbid children to read. Choose songs in which the words are of a character interesting to children. Increase the musical difficulties of the songs taught as the children improve in ability to render them. Select songs appropriate to the time of year. There are so many pretty fall and winter songs, unnumbered Christmas, Thanksgiving and spring songs, that a teacher need find no difficulty in making a selection if other things are all right. Endeavor to have your songs correlate as nearly as possible with other studies. Aside

from the patriotic songs, the children probably enjoy the Christmas songs best of all, but next I think in favor with them are the beautiful flower songs. There are perhaps more pretty flower songs than anything else, and this is a great relief to the supervisor, or grade teacher, for a flower song never fails to please the children, only try and adapt them to the season. I have said nothing of the patriotic song, because I feel sure no good teacher would fail to teach patriotic songs. Probably there never was a flag song which children love more than the one by Mrs. Gaynor, called "Our Flag." Children, where I have taught it, when asked "what vould you like to sing for me," always want to sing this. I love it myself, and never tire of hearing them sing it. In teaching patriotic songs be very careful that the children do not shout. Be enthusiastic, but let it be a quiet enthusiasm from the heart and not a noisy demonstration, which means nothing and leaves one no better.

Motion songs detract from good tone, consequently are not good. To control movements of the body and listen to tone is asking too much of a child, and we will never get pure tone so long as we use them. There are motion songs which, perhaps, are not injurious; that is, when the movements are so slight as to take the child's mind but little from the song. I know there are those who think them excellent for rhythm. The good does not counterbalance the evil, so let us leave them out. In all rote singing be very careful of enunciation and pronunciation, and remember that many words need especial attention upon the part of the teacher. Watch how you sing the words to them for, as you sing to them, that will you get back. Watch that the r's particularly are not always in your way and spoiling the entire effect of a song which perhaps otherwise might be well given. We must be very careful of the small things that the whole may be good.

In helping children to become musical, the work is poorly begun if the teacher who stands before her class breaks every law of the musical decalogue by her very presence. With a voice unmusical and unsympathetic, unrhythmic in body and mind, she is apt to destroy the great and probably the most important music lesson which can be brought to the child, that of artistic presentation and example. I am strongly inclined

to believe this should be placed at the head of our work. Don't be dead in a rote song, but have something to tell and tell it. Stories about the song given to the children before attempting to teach it are becoming more popular every day.

Have blackboard drawings about it and let them freely talk about the subject of the story. If a flower song is given, be sure they know the flower, and, if possible, have some of them in sight. Often they love to have the flowers in their hands and sing to them. Children love flowers, and let us cultivate and foster this love as a means of leading them to purity of thought and noble actions.

What a sorry sight it is to see children devoting precious time to listless music that has no story to tell, no thought to suggest, yet there are scores of so-called songs being drawled out every day. Be quietly enthusiastic in your song and don't give a song that does not appeal to you, otherwise you never can present it well. Let your face speak what you are telling them through song, and let your effort be to have them sing to you the story in the song.

In the rote song we lay an immense stone in the foundation upon which we hope to build a musical education. Let us see that it is placed wisely and well.

# SINGING AT SIGHT: WHAT IT IS AND WHAT IT IS NOT.

It is a current hallucination of most teachers of class singing that they finally bring their pupils to the point where they sing well at sight. It is an innocent hallucination, or would be were it not that it stands in the way of their learning that they do nothing of the sort. Perhaps the present writer speaks with a little prejudice upon this point, from his having been an organist for forty years, and during that time, most of which was in connection with a large city church, he never had a solo soprano who could really read at sight. There was one who approached the idea, but she did not fully realize it. As for the singers of the chorus, they learned the music in great part from the playing of the organist, who braced them up at the critical points without covering them up, until they were able to go alone.

There are very few choruses able to sing at sight. In England they do have large choruses of singers able to read at sight any music not exceedingly difficult. But this is through the tonic sol-fa notation, which practically does the singer's thinking for him, since it consists of merely the initial letters of the sol-fa names. And as there is only one notation for all keys, whenever there is a modulation there is a bridge note at some point where a certain note in the old key becomes something else in the new. This note is indicated by two letters, the second standing at a higher level, like an index number. Thus, in modulating by a fifth upwards (towards the dominant) the note sol becomes doh in the new key. The singer finding in his part a d-s sings it do-sol, merely indicating the first name and singing the last name strongly. Once the key is changed the singing is plain diatonic work until some new change occurs. More than thirty years ago, Mr. Chester G. Allen told the present writer that in the Mendelssohn Club, at that time a leading choral club in New York, they had several English tonic sol-fa members, and that whenever there was any very difficult work underlines for rehearsal at the suc-

ceeding meeting these singers took care to have with them, if possible, tonic sol-fa copies, and then, no matter what the difficulties they saw straight ahead, just as if they had always known the music. The reason was that these singers had been thoroughly trained to the usual relations of tones in key, and, having in hand a notation which told them precisely what they wanted to know, in order to understand exactly whereabouts in key they were, they simply sang straight ahead without fear of mistake. That gave me an idea, from which I have never recovered, that all the early instruction in singing ought to be by the aid of some notation adapted for simple diatonic relations only, until these are thoroughly learned. The Paris-Cheve method answers the same purpose. It consists of figures—1 for do, 2 for re, etc.

The beauty of the tonic sol-fa notation is that the notation is not the slightest assistance towards guessing at the effect intended. There is no picture of notes going up and down on the staff; there is nothing but a cold-blooded letter succeeding another letter, and unless you happen to know the sounds for which these letters stand, you can not tell whether to sing up or sing down or remain stationary. Necessarily, therefore, one has to form an exact concept of the interval between any scale tone and any other—and form it so exactly that one can sing it off hand with resolution and accuracy.

The trouble with the staff notation is that a singer can guess. Almost all chorus singers really do guess, and some of them guess very well, indeed; but in a critical place their guesses fail and they do not arrive at certainty. Moreover, in this guessing business they are easily thrown off.

The tonic sol-fa singers are extremely well trained in rhythm. I never realized what is possible in this direction until I happened to hear a choir of nearly three thousand in the Crystal Palace at Sydenham, near London. They sang, among other things, a chorus from Handel's "Joshua"—I forget the name just at this moment, but it was impossible to realize that there were upwards of twenty-seven hundred singers engaged, when the chorus moved so elastically and without any of that heavy loginess which all of our choruses have, even where the number does not exceed a thousand. Every person who has ever tried to conduct a large congregation in singing knows how

they drag and sag down. Now, the English chorus did nothing of the kind, but moved on together in the spirited strains of Handel just as easily as a choir of forty—absolutely just as easily. This is the kind of thing which does not happen by chance. It comes after the singers have been trained thoroughly to feel rhythm. It is not a question of "keeping time," it is a matter of entering into a rhythm and of all moving together, everybody by his own motion at the moment of the beat and without waiting for somebody else to begin.

The great trouble with our elementary training by aid of the staff is that the staff does not give the singer precisely the information he needs. What a singer needs to know is the place of his note in key. The staff does not give him this, except by inference, but instead the place of the note in pitch. Our bondage to the staff in the elementary stages is due to the pressure of the German Americans, who, as a race, believe in singing by interval and not by key.

Aside from the tonic sol-fa teachers, the best master of chorus singing whose work I have ever personally studied is Mr. Arthur Mees, now of New York, but formerly master of the Cincinnati Chorus and later of the Chicago Chorus, organized to support Mr. Thomas. Now, the merit of Mr. Mees' work was proven conclusively to all expert judges when he brought Brahms' German Requiem with the Thomas Orchestra and showed that a body of singers could be trained to sing their parts, even in a work like that, which modulates from one end of the moral heritage to the other, and the conductor give them no more attention on the stage than he gave the players in the orchestra. Whoever remembers what kind of attention a popular chorus conductor pays to the singers in difficult places, and how he ignores the orchestra, will understand what I mean.

I had several interviews with Mr. Mees regarding his theories of choral training. Being German, he has no use for what we call a "movable Doh," but believes in singing by intervals. Mr. Mees' theory is that all singers have a correct understanding of the ordinary diatonic relations. He takes these for granted. He says they are in the air. He means that they are so well taught in the public schools that the advanced musician can safely build upon this foundation. Ac-

cordingly he goes farther. He says that, provided a singer understands notation well enough to recognize intervals and is able to sing off hand any interval called for, from a semitone up to an augmented fifth, from any pitch assigned, he is able to sing more than nineteenth-twentieths of all choral music, even the very difficult. Accordingly, he has an elementary class in which he works this part of the education, introducing one work after another, according to the tendency of the various composers to run into chromatic and enharmonic relations and the extreme modulations of modern music. When the singers have passed his examinations they are promoted into classes where the most difficult works are studied, and in a little while they become expert in deciphering the most abstruse of modulations, troublesome changes and the like. The drawback to Mr. Mees' work was the indifferent tone quality of his chorus. I do not know whether this is the natural result of his paying so much attention to exact pitch, or whether it was due to neglect and lack of vocal knack. Of course, we all know that a superior choral conductor must be a voice teacher and able to form the tone quality of his chorus. In all my experience I have never encountered a man able to do this so successfully as Mr. William L. Tomlins used to be when he first directed the Chicago Apollo Club. No doubt there are others, but they are rare.

I am inclined to think that there are two grades in this matter of sight reading, perhaps more than two, maybe twenty. But two great stages. In the first the ordinary diatonic relations of the key and the simplest modulations into the nearest related keys form the track along which the music runs. Competence for this is properly formed in the public schools, and the main lack at present, in a majority of cases, is in not forming the mental effects of the relations with sufficient vividness and exactness. Here is where the tonic sol-fa come out strong. I admit that very good reading is sometimes accomplished by other means. For instance, one of the best examples of reading from notes I have even seen in ordinary grade work was in the school in South Boston, of which Mr. Frederic H. Ripley was principal and where his system of books was in use. He works mainly from his charts, and by dint of drilling the children became excellent readers, yet I suspected that a test

by means of material not comprised in the charts would have proven not so easy. Moreover, this work also failed in the point of tone quality, and more than that in the lack of expressive feeling in the singing. It was too exact. But then there is an exactness in the air. The Boston Orchestra, under Mr. Wilhelm Gericke, is a miracle of exactness, and as different as possible from the elastic and sympathetic playing of a good orchestra under such a leader as the late Anton Seidl, or the present Emil Paur.

Then in the advanced work all this training of Mr. Mees will come in, and the singers be carried through all those complicated relations of chord and key, which underlie our modern music. But unless Mr. Mees has gotten this work formulated by principles and progression, no one has that I know. As for our ordinary choir singers, they simply fall down before these enharmonic changes, being entirely without feeling for even very strong and important changes. For example, there has perhaps never been an operatic chorus which could get through the chain of modulations in the second part of the Pilgrim Chorus in "Tannhaueser," without accompaniment, and come out on the exact pitch. But, here also, I will mention that some years ago the Chicago Apollo Club sang Rossini's "Stabat Mater" under the direction of Mr. Tomlins gloriously. What struck me with admiration was his having the whole chorus sing the beautiful quartet (written for expert solo voices), "*Quando corpus morietur,*" without accompaniment, and repeat it in response to an imperative demand, and still retain the pitch through all those chromatic changes so perfectly that the orchestra came in for the next number without revealing the slightest falling from intonation. This meant very exact training and a feeling for all the harmonic changes and chromatics, such as singers very rarely obtain.

The conclusion is, therefore, that before anything like sight reading can take place, the singer must first of all have a good ear, a clear idea of the music and a trained eye for the notation, able to take it in by whole phrases in place of adding one note to another, without sense or connection. And there ought to be a reward offered for the method of doing this in such a way that exact results can be attained in ordinary cases. This is what we are after. W. S. B. M.

# THINGS HERE AND THERE

## THE MAINE FESTIVAL.

Director Chapman seems to be doing a remarkable work with his Maine festivals, which now occur every year. The latest was given at Bangor, and from the reports of Mr. Bret H. Dingley in the Lewiston *Journal* far surpassed all the previous ones. It had a chorus of one thousand singers, from many towns in eastern Maine, a large orchestra, and admirable solo artists. In the first concert the honors were shared by Campanari, the favorite baritone, and Mme. Suzanne Adams-Stern, who pleased the audience mightily. Other favorite singers were Gwilym Miles and Mme. Schumann-Heinck, the latter arriving in New York just in time to reach Bangor in the evening when she was to appear. Mme. Schumann-Heinck is an artist who asks no sympathy by reason of health or ocean voyages, fatigues of travel and the like; when the time comes she is ready.

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## THE OPENING CONCERT.

It was such a concert as the Maine Musical Festival has never attained before—I mean in point of selection and arrangement of the numbers. Indeed, it can be said of this year's festival program book that it offers a series of programs which for artistic regard for the best in music and balance of novelty and standard classics outshines all its predecessors. One thing Director Chapman is above all else—except perhaps in chorus conducting—he is a master program builder, satisfying the sensitive musical listener and pleasing the non-sensitive, he knows not why.

The Festival Orchestra for this year showed its mettle at the start in the fetching "Ruy Blas" overture of Mendelssohn. The personnel this year is unusually good and it was so proved on this initial number. There was a trifle preponderance of brass over strings, but that was more the fault of the brass than the strings. It is high time that the wind portion of the orchestra should learn that double-forte does not mean to blow out the valves a la street Fourth of July parade. But the trying moment of the festival baptism which this year was put upon the orchestra is no time to judge of the orchestra's work.

The rest of the concert from here on, with one or two exceptions,

was just one ceaseless succession of ovations, encores, ovations. And who do you think was the one who carried off the largest collection of evening-glories? It was Campanari.

The other bright particular star of the evening, as you well know, was Mme. Suzanne Adams. Mme. Adams indeed so proved herself. She made her first appearance in the "Shadow Song" of Meyerbeer, just suited to her art. Mme. Adams, as you know from the program books, is one of those singers who have advanced into prominence among the eminent opera singers of the day, with quite romantic rapidity. It is only a little over two years ago that she made her debut in this country, and before that she had been singing abread in the Paris opera but a few years. Her voice is a high, light soprano on the coloratura order.

Of the choruses the capricious swinging "Carnival Festival" was as well sung as any during the evening. It was wonderful to see and hear Director Chapman put his 1,000 voices through those lively measures just as if he was playing with all his own animation on a solo instrument.

It is too early in the festival to express an opinion as to the singing of the chorus per se. But it can be said that there is the usual amiable presence of female voices and dismal absence of male voices. It was pleasant to see Mr. A. B. Crafts of the Lewiston and Auburn festival chorus lending a voice among the tenors.

The most pleasing number by the orchestra was the "Peer Gynt Suite" for strings. It is one of those dainty, original bits of a most original composer and was performed with admirable precision and artistic phrasing on the part of the orchestra. It was applauded long and heartily.

The concluding chorus being the favorite "Sing to the Lord," etc., from "Cavaleria," made a splendid conclusion. In this Mrs. Annie W. Wittredge sang the incidental solo in a manner that did that popular Bangor singer much credit. Her voice rang out clear and true and of excellent quality in all the solo passages. All in all, it was the most enthusiastic and successful inauguration of a Bangor festival that eastern Maine has yet had. Large audiences are booked throughout the next two days, and there can be no doubt of a financial success surpassing all previous figures.

At the second concert the pianist was Miss Hirschman, whose first appearance opened rather curiously, with Henselt's "If I were a Bird," and Liadoff's "The Music Box," followed by the Liszt Hungarian Rhapsodie. The two first pieces seemed rather small for beginning in a vast festival auditorium, which in the nature of the case is very unfavorable to pianoforte effect. The selections for orchestra and for chorus were all excellent. The second evening concert was devoted to Gounod's "Redemption." Beyond this point accounts as yet have failed to reach this office. Mr. Dingley's account was very full and lively, and extremely well adapted to Maine consumption.

## COLLEGE CONCERT.

President Ziegfeld might well congratulate himself upon the results of his thirty years' work as a musical educator, when he cast his eye about the crowded auditorium, on the occasion of the Faculty Concert of the Musical College, on the evening of October 15. Rarely, indeed, does it fall to the lot of any teacher to build up, almost entirely unassisted by the usual apparatus of endowment, invested capital and organized public support, an institution the enrollment of which equals or surpasses that of a great university, such as those of Michigan, Wisconsin or other great states. That the audience was a fine looking one appertains to its Chicago quality, and this excellence is shared in degree, though necessarily not in volume, by the clientele of other schools. Rare, indeed, however, is an audience so well exhibited as in the Chicago Auditorium, with the boxes full and every seat in the house occupied. To gather about five thousand people to listen to a faculty concert bespeaks prestige both for the school and for the individual artists appearing.

The program contained an interesting combination of appearances. It began with Beethoven's overture to "Egmont," played by a very good orchestra under the direction of Mr. Rudolph Ganz, who showed himself a capable director, with routine as well as musical intelligence. Mr. Ganz is a fine pianist and a composer of considerable European distinction. The next piece was Gounod selection by Mr. John Ortengren, the Swedish baritone. Then came the organ, under the administration of Dr. Louis Falk, his pieces being two pleasant ones by Mr. Borowski, and a march by Mr. Adolph Brune—both members of the faculty. Next a lovely Mozart aria, from Mozart's opera of "The Shepherd King," well sung by Mrs. Forrest-Ganz, who, if information is correct, has had experience as prima donna in Europe. Then followed one of the two main pieces of the concert, the Schubert "Wanderer" fantasia, played by Mr. Hans Von Schiller, a sound, capable and artistic pianist. The work itself is weak and ineffective, despite the collaboration of Schubert and Liszt. In response to a well deserved demand, Mr. Von Schiller added a second piece, Liszt's arrangement of Schubert's "The Linden Tree," which was played charmingly. After this came the veteran Bernhard Listemann, who, as usual, awakened no end of enthusiasm by his playing of Vieuxtemps' "Slavonic Fantasia." His left hand technique, as usual, was astonishing and his nervous intensity naturally communicated itself to the audience. Then the closing feature, the last act of Gounod's "Faust," with Mrs. Ganz as Marguerite, Mr. Gautier as Faust and the baritone De Vries as Mephisto. All being accustomed to the parts, everything naturally went well. If the transformation scene was given, the present writer failed to see it. The concert, as a whole, was peculiarly strong and commanding for school display. The program book was very handsome, and entirely free from advertising. Notes concerning the musical selections were included by Mr. Borowski. Many of the large societies might learn from this example what elegance requires in the housebill of a first-class musical entertainment.

# MINOR MENTION.

Among the concerts of the Music Department of Jacksonville, Ill., two organ recitals by Mr. Frank L. Stead are worthy of mention. One of them contained the Prelude and Fugue in C minor by Bach, Weinberg's Pastoral and a variety of pleasing numbers; the other contained the Thiele Chromatic Fantasy in A minor, Lemmen's Pontificale Sonata, a Toccata by DuBois, etc.

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As an example of the improvement in the methods of music in the south, mention might be made of a graduate recital at the Southern Female College, LaGrange, Ga., under the direction of Mr. Horace Geiger, in which, among others, the following by no means easy selections were given: Nicode Theme and Variations, op. 28, Rubenstein's Study on False Notes, Chopin's First Ballads, etc.

* * *

A correspondent at Wichita, Kas., writes me that the Stickner Conservatory, incorporated ten years ago in that city, had last year an enrollment of 490 students, and a mid-summer normal term had about 200 enrolled. This looks well for Wichita, also, incidentally, for the director of the conservatory.

* * *

It is a gratifying circumstance that the status of well educated teachers of music is improving materially with reference to that of other professional men of similar qualifications. The faculty and trustees of Oberlin College, it is stated on inside information, had a very astonishing surprise some ten years ago on discovering that their professor of music was deriving emoluments from his position considerably surpassing the salary of the president of the college and more than double that of any other professor. This was a good sign, so far as it went, but even in the western states where the rates of tuition are comparatively moderate and the expenses of living low, the present writer is glad to record the brilliant success of Mr. Henry P. Eames, in the University of Nebraska, where his work as a pianist and teacher has had most astonishing success. Naturally Mr. Eames has to teach more hours a day than those who are able to draw for their services ten dollars an hour, but during the past year his work at the university is stated to have brought him in about three thousand dollars, and in addition to this he earned nearly another thousand by his piano recitals in other places. A young professional man of five or six years' experience who can earn four thousand dollars in a year is in a position of power, whether his business be teaching the piano, practicing law or "peddling pills." This is the more gratifying in Mr. Eames' case because he left a very promising opening in the law in one of the fore-

most offices in the City of Chicago, after he had been admitted to the bar, in order to give himself over to his life work of music.

* * *

In this day of business it is not out of place to mention the fact that boards of trustees and college presidents are still in the "gall of bitterness and the bonds of iniquity" on the subject of a suitable salary for competent pianists and singers. For example, this office is in receipt of a letter from a highly esteemed correspondent, lately appointed head of the music department in the university of one of the oldest states in the Union. There is said to be an excellent field there for musical development, and the qualifications of the place are stated in the following terms: "Just now I am on the lookout for two new teachers, one for vocal music and one for stringed instruments. In each case we want some one who is truly artistic, willing to play in public and desirous of working up a successful department. We have an excellent field here. The whole university has just been undergoing a change, and we are to have a new president, who is very interested in the school of music, and the board of regents are prepared to help us greatly. One of its members is Dr. X., who has composed some very artistic little songs. The salary in each case is not to exceed $800 a year, but we will pay that to the right person."

If this letter had been sent out from the office of MUSIC, addressed to the Board of Trustees of the University in question in the following terms: "I am on the lookout for a competent president of the university and for a business manager. The field is very promising; the school has lately been reorganized and all the prospects are extremely bright. For the right person we will pay a salary of $800 to the president and $925 to the business manager. Could you put us in communication with right party?"

Had such a letter as this gone out, the relation of things would have been plain enough even to the mean capacity of the university officials in question. A really good singer can easily command a salary of from $300 to $900 for a church position, according to her good luck in impressing the trustees of the right church. A good violinist can easily earn from $1,500 to $2,000 a year, and a good teacher of singing ought to earn about as much. Therefore there is very little hope of securing for these $900 positions an artist at all adequate to the demands.

It deserves to be understood in all these places that a good professor of music, whether of piano, voice or violin and other instruments, costs as much as any other professor and can earn as much; and more than this, that a really competent person while earning perhaps more than any other professor will also bring in a profit to the school, which, of course, is all wrong, but is a point to be settled between the patrons and the school.

* * *

If the preparatory classes for the Thomas concerts in Chicago go on the way they have begun, a public will in time be organized for

supporting these individual artistic privileges. A class is held in Evanston under the direction of Mrs. Sadie E. Coe, which is well attended and very comprehensive. In Chicago Miss Anna Faulkner goes on with her work, which has now been in progress for four years, under auspices likely to increase the support of the class to a marked degree. That indefatigable lover of good music, Mr. Charles C. Curtis, has assumed the business management of the class, and the plans, according to latest announcements, contemplate holding lessons on Friday morning at 11 o'clock in the Fine Arts building. A lunch is served at the end of the lesson and the members go directly to the afternoon concert, fresh from their preparation. It might occur to the receptive musical mind that a whole day devoted to the serious study of a Thomas program might be something of a strain, but Miss Faulkner is a very interesting and admirable talker, and the lunch between times has a tendency to mellow things up and at all events this arrangement provides that the concert will be heard after a minimum of loss of whatever instructions may have been afforded.

Mention has been made formerly of the total lack of interest in classes of this kind on the part of the members of the orchestra, a most striking example of which occurred about two years ago, when Miss Faulkner devoted one lesson to explaining the compass and tone of various of the less known instruments of the orchestra, such as the wood wing, the horns and trombones. Each of the first performers on these instruments in the Chicago orchestra was requested to attend this lecture and illustrate the tone of their instrument by a few impromptu passages, after which the Beethoven Septettte was played by the instruments properly concerned. This affair took place directly after the close of the morning rehearsal and occupied the musicians about an hour; and, as the thing was wholly in the interests of the success of the artists, and their salaries were going on without interruption, it was rather curious to note that the unfortunate but ambitious teacher was mulcted to the amount of $80, or from $10 to $13 apiece for the services of each performer. This is a case where an appeal to the Musicians' Union would have been in order, because it is plainly incompetent to charge above union rates. It is to be hoped Mr. Curtis will not stand any nonsense of this kind in the present season.

* * *

Among the questions which trouble teachers in places remote from music stores is that of easy selections for pupil's recitals. The following program by the pupils of Mr. E. T. Baldwin affords an unusually large number of titles:

The Wandering Jew Waltz, Bergmuller; In a Gondola, Heins; Moonlight Romance, Knight; Invention, Bach; La Gondoletta, Godard; Birdie My Messenger, Cooper; Air de Ballet, Ludovic; March Militaire, Schmoll; Song of the Soldiers, Beaumont; The Mill in the Black Forest, Eilenberg; Petit Bolero, op. 62, Rabina; Air de Ballet, Draa; Sonata, in A, Mozart; Evening Chimes, Heins; Serenade, op. 17, Demuth; Adagio Cantabile and Rondo, from Sonata Pathetique, Beet-

hoven; Song Without Words, No. 10, Mendelssohn; Nocturne, op. 27, No. 2, Chopin; Gavotte, G min., Bach; Danse Chinoise, Humoresque, Schytte; Around the Maypole, Perry; Scotch Poem, op. 31, No. 2, MacDowell; Novellette, op. 21, No. 1, Schumann; La Fileuse, Raff; Polonaise Militaire, Chopin.

* * *

It gives one a feeling of surprise when he receives a notice of a university commencement in what a few years ago were the most remote settlements of the west. Here is the university of Idaho, a school with some hundreds, perhaps a thousand pupils. At the commencement last June nine graduated as bachelors of arts, eight bachelors of science, one bachelor of science in agriculture, two bachelors of civil engineering, three bachelors of engineers in mines, and one bachelor in music—Mr. Robert Max Garrett. This adventurous gentleman, it appears, is a pianist; for in another program he played the first movement of the Rubenstein Concerto in D minor. The catalogue detailing the conditions of graduating as bachelor has unfortunately been lost, but it is altogether likely that Mr. Garrett had to do quite a lot of work aside from that falling to the usual lot of budding pianists.

The graduating recital of Mr. Max Garrett contained the study in C minor, ending Chopin's opus 12, the funeral march, the first movement from Beethoven's Waldstein sonata, a grand waltz by Vanino, the prelude by Rachmaninoff, two small pieces by MacDowell, "To a Water Lily" and "From an Indian Lodge," Liszt's concert study in D flat, the Tschaikowsky romance, op. 5, and the Weber-Tausig Invitation Dance. Certainly, while this is not an epoch marking list of pieces, it means a high standard. Bach seems as yet to be overlooked. There is, however, a pleasing forgetfulness of Liszt rhapsodies.

* * *

They seem to have a great deal of rather interesting music in college circles at Beloit. At one of the concerts last term they gave MacDowell's "Dream Cycle," and so on; the most singular title is "Christ in Hades," and the music accompanying this unusual occurrence is Schubert's "Death and the Maiden" by violin and piano.

The Musical Association of the college gave Rheinberger's "Ballade" with solo voices and chorus, and they had what is described as Schubert's Erl King; but the program specifies five participants, each of the parts of the narrator, the father, the child, and the Erl King, being apparently taken by a different individual. This is carrying the dramatic interpretation somewhat farther, perhaps, than Schubert intended.

The melodramatic seems in favor there, to judge from the accompanying of group sonnets by Dante Gabriel Rosetti to the sound of music from Chopin. Throughout that program there was an endeavor to follow each reading by music in the same tone or in something very close thereunto. It is a good idea and good may come out of it.

## THE WRIST IN MASON'S EXERCISES.

"In teaching the clinging touch exercise of Mason's two-finger exercises, I notice that in some cases I am not able to avoid stiffness. Which ought I to work for, tone or hand condition? Both are bad—for with a stiff wrist tone is impossible. B. C. D."

The proper suppleness of playing parts is a very difficult question with students who have little natural feeling for the piano and perhaps are attending so much to hands that they disregard tone. What we are after in this exercise is a soft, mellow, full and round tone—precisely a good melody tone, together with sustaining quality. We are also after suitable hand conditions, together with the bearing down from the triceps muscle upon which a good *sostenuto* requires. There is a difference in students as to the facility with which a stiff wrist can be remedied. Occasionally, if the habit is not too much confirmed, merely dropping the wrist a little below the level of the knuckles and keeping it there will remedy the stiffness. In other cases, however, this will not work, the pupil having unconsciously acquired the habit of stiffening the wrist as an indispensable part of playing. With such pupils I have never been able to loosen the wrist by directing attention to fullness of tone; but I am not sure but it could be remedied by requiring soft tone, until a new habit had been formed. The advantage of working for tone rather than for hand conditions is that all musical playing has to be done eventually from the tonal standpoint. Sometimes as soon as the attention is directed away from the wrist it will loosen. But not in those cases where the pupil has the habit confirmed.

In these cases drop the wrist as low or lower than directed above, and at the same time insist upon an ample finger motion, both before and after playing; *i. e.*, when the finger is preparing to make the tone, and when it is released after completing the tone. If now the bearing down from the arm be relaxed a little, and the fingers act with a gentle and supple earnestness rather than with a sharp and positive motion, the wrist will generally relax.

At the same time it is advisable to continue with all the exercises we have for acquiring motion at the wrist, for it is a peculiarity of those who have this stiffness in its most detrimental form that they do not move the hand upon the wrist at all. Accordingly the arm

touches, both of which call for very liberal and very free wrist motions, should be practiced; as also the third form, the hand touch, with a free wrist. Also the light and fast form and the fast octaves—all for the purpose of loosening up the hand from the forearm—a rigidity which is almost invariably established by the old-fashioned five-finger exercises with one tone holding, or with any exercises in which a still hand is much insisted upon.

Such is the influence of the exercise idea upon the mind of the pupil that in some cases better results will be reached by practicing any good nocturne, the melody running in single tones (not in two voices), requiring a melodious tone, a depressed wrist, and a soft and sympathetic finger touch upon the melody tones. When it is music which is being played, the caution to listen for tone seems more reasonable, and sometimes it can be accomplished in this way most easily of all.

Of course, a well-instructed pupil will never have a stiff wrist, but unfortunately the world contains surprisingly few of this kind.

The distinction between tension and stiffness, drawn in the Teachers' Manual of Mason's Technics (p. 22 and following), is very important.

The farther I go in piano teaching and the more experience I have with puipls who have made the practice of exercises this main study and "do not play," more plainly I see that if a pupil works upon good pianoforte music and plays for tonal results, with a small amount of knowledge of what they should *not* do, their condition will be more likely to be sound technically, even if the technique is still inefficient in the sense of being incapable of prolonged exertion.

Now that the study of the piano is so general throughout the country and the understanding of the art of playing in its higher sense so poorly diffused, and ignorance of music itself so common, there are hundreds of conscientious women studying supposed systems of technics, without having for the correction of their work any part of that common sense of piano playing which should be acquired by listening to their own work upon real music, within their powers (such as selections from Chopin, Schumann, etc.), or from the playing of artists. The latter source, unfortunately, is not wholly a reliable source of information, many artists, even of high reputation, being themselves victims to faulty starts in childhood. Sometimes it is an objectionable over-motion and over-consciousness of muscle; sometimes undue nervousness and many extra motions of the head, chin and so on, which have nothing to do with tone; sometimes an artist sits so high that not alone the finger mechanism is impaired and the chords spoiled by the impossible position of the hand, but all the tone qualities are also impaired. The intelligent pupil in a large city, accustomed to hearing players, immediately discounts these unfavorable individualities in the artists heard and proceeds at once to the main thing, the musical.

Even at this point one often needs a grain of salt. It is the same as with actors, where often an actor mouths his words, or is guilty of absurd emphasis in simple passages and the like. The sensible hearer

has to be his own judge when the "modesty of nature" is being overstepped, and governs his own practice accordingly.

Artists like Dohnanyi, Hoffman, Bauer, Hans von Schilier, Mme. Zeisler and the like have few undesirable individualities. Dohnanyi's raising of fingers in Beethoven is not really indispensable, but to him it operates as an advantage. The model player, from a technical or musical standpoint, of all we have ever had in this country is Godowsky; but he is only one, and this year Europe has him.

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## THE POWER AND IMPORT OF MUSIC.

"Could you oblige me with some references to 'The Power and Import of Music'? I. R."

The question is so indefinite that I can not answer it very fully. Of course, if I take it in a broad sense, it would require all the books written, or nearly all. For a short suggestion of ideas on this subject, either Mathews' Popular History of Music or "Music, Its Ideals and Methods" will perhaps give you part of what you want. The latter, perhaps, most easily. M.

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## SCHOOL MUSIC SUPERVISOR.

"I am thinking of taking up public school music. How ought I to go to work to prepare myself, and how am I to secure a situation? An early answer will greatly oblige. B. A. R."

In order to be prepared to teach singing in the public school, you need the following subjects well mastered: First, you ought to be a singer and a good reader of notes. You must have a complete musical terminology and be able to define correctly any usual term at sight. (This is a qualification very rare.) You must have a comprehensive oversight of the system of text-books you are to administer. It would be better if you knew all the leading systems thoroughly, as to their material, their ideas, and the methods in which their authorized exponents desired them to be administered. As this is rather a large problem, the best thing will be at first to select one of the latest systems (because when an adoption is close the new system has the advantage with school boards, who are nothing if not progressive) and attend the summer class of that system—if it has one.

There are several schools now where the general principles of this work are taught and a little practice work carried on. Mrs. Emma Thomas, of Detroit, has such a school. She uses in her schools the Natural System (American Book Company). Miss Julia E. Crane has such a school at Potsdam, in northern New York. The American Conservatory has such a school, but as yet I have no farther knowledge concerning it than this.

Getting a situation is not a difficult matter if you can show yourself qualified, both by nature (with good address, a good mind and musical

sense) and by study (knowledge of the systems and how to teach). School boards are waiting for such teachers.

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## THE STUDENT CLUBS.

"I have received your prospectus of the Students' Clubs, also volume I of 'The Great in Music.' The latter interests me very much, and I would sppose that the work of the clubs would be valuable to students working in small places. But I do not see my way to take up the work this year, for the following reason: You give there so many pieces from each composer, with grading and what you say concerning the pieces, that I see I would be put to a great deal of work in order to go over all this music and find out what part of it I ought to prefer for my own use with my pupils. You see that while what you say sounds well enough, and your remarks of difficulty of the pieces may be all right, it would of course be impossible for me to administer the music without having gone over the whole of it. Therefore I will be compelled to leave the matter until some other year. J. S."

The foregoing letter states the case exactly, and I congratulate the correspondent upon two things, both of which ought to conduce to his comfort. First, that he has no such overweening appetite for good music that he is in any hurry about finding out more concerning it or introducing his pupils to it. And, second, upon his conscientiousness in meaning to find out everything for himself. Both states are commendable.

At the same time I think it proper to say that the volumes "The Great in Music" were prepared for a different kind of teachers. The teachers who have co-operated in these books had in mind the multitude of ambitious but poorly instructed teachers who have that beautiful quality called faith—that soul-state which is the beginning of a better life. These teachers ambitious to know more, and understanding the ground of the value commonly attached to the names of Emil Liebling, John S. Van Cleve, Karleton Hackett, Theodore Spiering, and the others who have co-operated, are willing to begin this work by the aid of what they already know and of what the book tells them, which they did not know before. Taking the gradations in the book and the aesthetical qualities attributed to the pieces at their face value, they send for the music and give it out, as best they can. By the time the program is ready the teacher, at least, has learned all about the pieces which will be played. Meanwhile, if the teacher is smart, she will have prepared one or more pieces to play herself, and the result will be that this program leaves her exactly that much farther along for another occasion. Whereas my cautious friend with so much spare time on hand for waiting, remains precisely where he was before; *i. e.*, not a whit nearer knowing the practicable things of the great composers and what these things are supposed to stand for in the estimation of teachers of considerable reputation and great experience.

PRIMARY AND JUNIOR SONGS FOR SUNDAY SCHOOLS. By Mari R. Hofer, 12mo, pp. 555. From Clayton F. Summy Co.

In this well executed little collection a very nice lot of music is given entirely different from that usually sung in Sunday Schools. Miss Hofer has obtained her music from all sorts of good sources, and from some which at first glance would have appeared to promise very little have turned out among the best. For example, she has a little sentence arranged from Bach to the words "Call upon me and I will answer, saith the Lord," which is at once suitable and not unadapted to be sung acceptably by children. In her own music she is but little if any better than that we so often get. This is merely to say that the art of criticism, which Miss Hofer so successfully executes with reference to productions not personal to herself, she is not able to do so well when it is her own offspring which is being sent to the limbo of unavailable spirits. Among the unpromising sources is to be mentioned an excellent choral by Martin Luther, to the words "From Heaven high come I here."

The unmusical reader, especially if also a Sunday school enthusiast, might well undervalue the importance of this work of Miss Hofer. Such persons ought to know that among all the many bad musical influences to which American children are subjected that of the music commonly sung in Sunday school is one the most damaging. This is because the music is generally of a most ear-curdling vulgarity, in all its elements—melodic, rhythmic and harmonic—and is totally wanting in all true musical expression, even of a rudimentary kind. In short it is doggerel, pure and simple. This kind of thing the unfortunate children are condemned to jabber through by the hour together. Many never recover from the effects, but go through life under the impression that the principal failure of the so-called "great masters" lies in their not being able to write "simple" music of this kind. For this reason an effort like that of Miss Hofer is to be commended.

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MUSICAL MINISTRIES IN THE CHURCH. By Waldo Selden Pratt. F. H. Revell & Co., Chicago. 16mo, cloth, 181.

Professor Pratt, of the Hartford Theological Seminary, is one of those musicians who believe that an artistic use of music in the church services is not only possible but desirable upon many grounds of suitability, soul-culture and economy. For, since the object of church

service is the promotion of soul states, and since music is one of the readiest instrumentalities for modifying states of consciousness without the active participation of the modified, and a state of consciousness tends after a while to prolong itself into character, he would subject the musical parts of the services to the same rigid questioning as the sermon or any other part of the service. While the book does not mention the fact, it is probably true that Professor Pratt would consider it just as proper for the minister to fill up the time during which the contribution box is being passed by praying, as for the organist to fill it up with bits of opera, or reminiscent improvisations. But the minister, who as a rule is ignorant of everything that music stands for, but has theories about prayer, will not coincide in that view.

The little book is in fact Professor Pratt's lectures, somewhat enlarged and made permanent by print. The following are the subjects: Religion and the Art of Music—in which he regards religion as having had perhaps more to do with musical development than the facts justify; Hymns and Hymn-Singing—The Choir, in which he strives to inculcate the not altogether self-operating idea of making the choir and its ministries an active part in the psychological program of the service; The Organ and the Organist, again wishing to bring what pastors consider the "unknown quantity" among the eliminated or reduced; The Minister's Responsibility—Professor Pratt thinks a minister ought to know something about music and about sacred music in particular; with appendices. Such is the ground covered by this little book. As for the style, it is dignified, sincere and unassuming. Later it is intended to make certain extracts from this important little work, wherefore the foregoing must suffice for the present. Meanwhile the suggestion of W. S. Gilbert may be modified: "Since the churches pay the cost, why not do it well?" Such is the question which choristers and organists, not to mention choir singers, might occasionally ponder.

* * *

BEETHOVEN'S PIANO PLAYING. By Franz Kullak. Translated by Dr. Theo. Baker. From G. Schirmer.

Dr. Baker has translated Franz Kullak's dissertation upon Beethoven's piano playing, but to judge from the space devoted to the different subjects it comes nearer being a dissertation upon the probable manner in which Beethoven played the trill; *i. e.*, whether beginning with the principal note or the auxiliary. The conclusion seems to be the rather unfruitful one: "Sometimes one way and sometimes the other." For the rest the author thinks it likely that Beethoven's piano playing in his early years belonged to a high order of virtuosity for the epoch; and later became a little careless upon the technical side, rather coarsely modulated with reference to blending of tone, especially after his deafness had become fully established; but that from first to last it was distinguished by strong contrast and great sense of the proper feeling of the music. In other words, Beethoven remained Beethoven even when seated at the piano.

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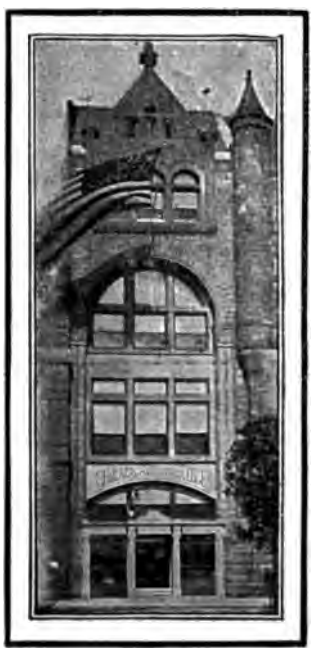

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CONTENTS

FRONTISPIECE: Portrait of Christian Sinding.

**Christian Sinding and His Works.** By Mary Wood Chase. 371

**Program Music.** (Concluded.) By E. B. Hill. 391

**Max Heinrich and Strauss' "Enoch Arden."** 396

**Lesson Upon Schubert's "Ave Maria."** By F. W. Root. 403

**A German Singing Master.** By E. Cawood. 411

**Wanted: An Elastic Teaching Repertory.** F. B. Arndt. 419

EDITORIAL BRIC-A-BRAC—422: A New Book for High Schools—Mr. Wm. L. Tomlins as Editor—Splendid Array of New Compositions by the Best American Composers—Comprehensiveness of this Collection—The Probable Influence of Coming in Contact with Music of this Quality in the High School—Difficulty of Using New Compositions in Teaching—Strange Ignorance of Composers and Music among Some Music Teachers—Some Utterances of Superior Criticism—Narrowness among Musicians otherwise sincere and at least quasi-intelligent—Nobody has a Monopoly of Sincerity in Art.

PUBLIC SCHOOL MUSIC: A Few Thoughts on Musical Singing, by Margaret Page Goodell, 437—Singing at Sight: What It Is and What It Is Not, W. S. B. M., 443.

THINGS HERE AND THERE: The Maine Festival, 448—Musical College Concert, 450—Minor Mention, 451.

ANSWERS TO CORRESPONDENTS: The Wrist in Mason's Exercises, 455—Power and Import of Music, 457—School Music Supervisor, 457—The Music Student Clubs, 458.

REVIEWS AND NOTICES: New Books, 459.

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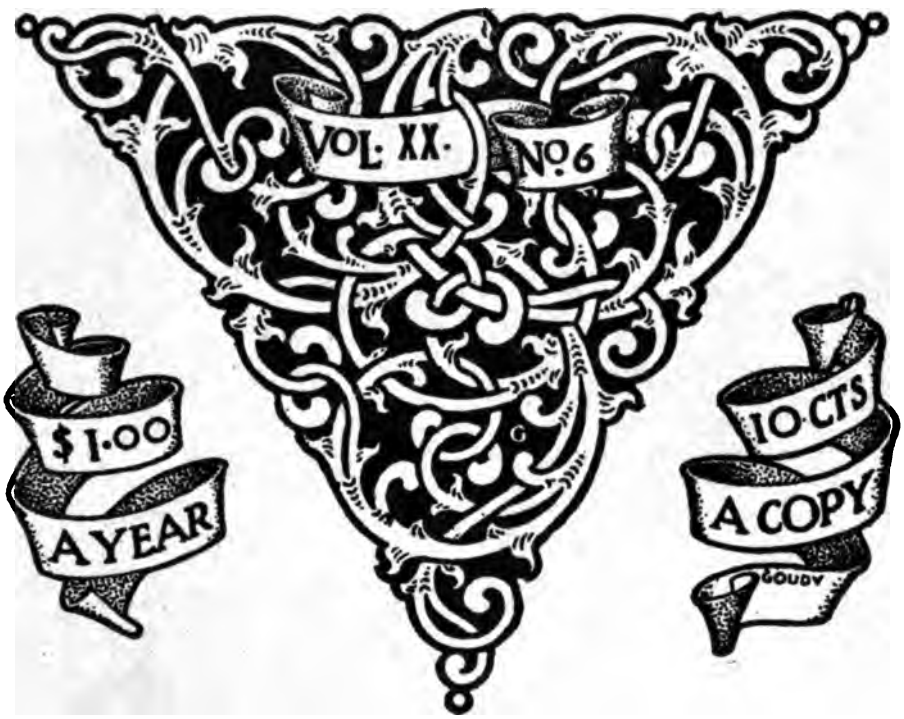


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